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Number 213
Sept. 1983
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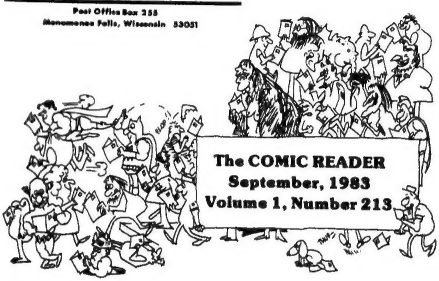

OUR COVERS: The front depicts the members of the **DREADSTAR** cast in a Paul Abrams drawing, © 1983, Jim Starlin. The back cover depicts the Charlton heroes version of Ame ri comics' New Sentinels of Justice, the Question, Blue Beetle, Nightshade and Captain Atom, by Greg Guler. © 1983, Charlton Comics.

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#215, October — August 12th
(10 year anniversary special)
#216, November — September 9th

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Issues #101 (November, 1973) to date have been published by Street Enterprises. Up to issue #163 they were digest sized, with #164 the current comic book sized format was adapted.
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DC NEWS

•**NATHANIEL DUSK #1** goes on sale in late October. It is the first of a four-issue mini-series in the Baxter $1.25 format, and it's by Don McGregor and Gene Colan. The book will be shot from Colan's pencils, with Murphy Anderson overseeing production on the series, with Dick Giordano as editor. Set in the Depression, the title character is an ex-cop who left a corrupt police department to become a private detective.

•Also out in November is **WORLD'S FINEST #300,** which will be a 48-page, $1.25 issue. Guest-stars include the JLA, the Outsiders, the New Teen Titans, Ma and Pa Kent and (don't tell Robert Kanigher), Sgt. Rock. The story involves the patching up of the friendship between Batman and Superman. David Kraft and Mike Barr are the co-writers, with Ross Andru pencilling most of the book. George Perez will draw the Titans sequence.

•Dick Grayson will relinquish the Robin costume in **NEW TEEN TITANS #39**, and Jason Todd will receive it and wear it for the first time in **BATMAN #368**. He will then be quickly set upon by an old adversary of Robin's from his days in **STAR SPANGLED**, Crazy Quilt. Meantime, Dick will be looking for a new identity. Perhaps he'll become Kid Flash, as Wally West will call in quits in the abovementioned **TITANS #39**.

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•DC's second graphic novel will be **WARLORDS**, which originally had some connection with the Atari game of that name, but which now may be entirely separate. Steve Skeates is the scripter and Dave Wenzel the artist, and the book is written as a one-shot.

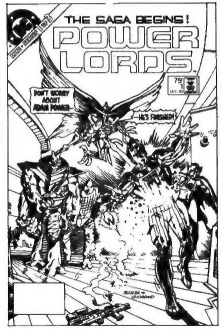
•Look for the second **SUPERMAN SPECIAL** to appear in December, again featuring material prepared originally for Germany. It will be standard **ANNUAL** size, 48 pages for $1.25.

•Further German material will show up in **ACTION COMICS** in September by Nelson Bridwell, Bob Rozakis, George Tuska and Frank McLaughlin. It will shove back the Marv Wolfman/Gil Kane story featuring the "forgotten heroes" by a month.

•The tentative list of annuals for 1984 includes these titles: **SUPERMAN, FURY OF FIRESTORM, ALL-STAR SQUADRON, WARLORD, JUSTICE LEAGUE, DC COMICS PRESENTS, SGT. ROCK, BATMAN, NEW ADVENTURES OF SUPERGIRL** (which adapts the upcoming movie), **BATMAN AND THE OUTSIDERS** and **GREEN LANTERN** in the Mando format, with **NEW TEEN TITANS, LEGION OF SUPER-HEROES** and **OMEGA MEN** in the Baxter format.

•But this is only 1983, and some of the annuals scheduled to come out so far have been delayed. **ALL-STAR SQUADRON** was delayed a couple of weeks, but both **FURY OF FIRESTORM** and **BATMAN** have been indefinitely delayed. The latter, which is drawn by Mike Golden, will only be partially inked by him.

•Further delays in the schedule, however, have been due to a back-up in work at the color separators used by DC. These should all be out by the time you see this, despite a one or two-week delay: **FURY OF FIRESTORM #18, ALL-STAR SQUADRON ANNUAL #2, SGT. ROCK #382, WARLORD #75, BATMAN AND THE OUTSIDERS #4, GREEN LANTERN #170, WORLD'S FINEST #297, DETECTIVE #532** and **SWORD OF THE ATOM #3. CAPTAIN CARROT #20** is now scheduled to ship the second week in August, as will **STAR RAIDERS**, the graphic novel. **CAMELOT 3000 #9** has now been delayed until the first week in September.



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•Roy Thomas's new three-year contract extends his term through September of 1986. It assures him that he will be editor of virtually all his work and allows him to write the **ELRIC** book for Pacific as well as "certain other potential screenplay-related projects." Roy has also been officially named "Earth-Two editor," giving him a great deal of say-so in any usage of Earth-Two DC or Quality Golden Age characters, including the JLA/JSA team-ups, which he will be consulting editor with Len Wein on. The new contract assures him of at least one JSA or All-Star-related mini-series per year.

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and officially announced as in the works are **JONNI THUNDER, VALDA THE IRON MAIDEN, JUSTA LOTTA ANIMALS** and **JUSTICE SOCIETY OF AMERICA.**

•It was announced at this year's Chicago Comicon that Murphy Anderson is back doing work on a regular basis for DC since his stint as art director for the army's **P.S. Magazine** has ended after nearly a decade. He is expected to work on special projects. He has already inked the cover of **THE FLASH #328** over Carmine Infantino's pencils.

•DC also revealed a new promotional video at the convention, which will be shown at some retail shops as part of a "DC Days" promotion. The motto used in the clip is "The New DC—There's No Stopping Us Now!"

•U.K. writer Alan Moore will become the regular scripter of **SAGA OF THE SWAMP THING** as of **#20.**

•Mike DeCarlo is doing the finishing on Keith Giffen's layouts for **LEGION OF SUPER-HEROES #308.**

•Beginning with the story in **GREEN LANTERN #174**, book-lengthers will be the norm.

•Tom Yeates is the regular inker of Ron Randall's pencils on the **Valda** back-up in **ARAK.**

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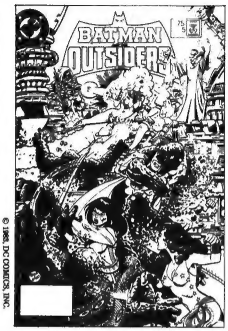
•Pat Broderick is doing a fill-in issue of the book he used to draw: **THE FURY OF FIRESTORM #22** features a recap of the origin.

•DC has announced their second poster, this one a Ronin painting by Frank Miller. Like the Legion poster, this will be 25" x 40". The price is **$6.00**, and it will appear in November.

•**DC COMICS PRESENTS #66** features the long-awaited Len Wein/Joe Kubert collaboration starring Superman and the Demon. It will also appear in November.



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•The controversial Ambush-Bug makes his reappearance—as a crime fighter this time—in **DARING NEW ADVENTURES OF SUPERGIRL #16.**

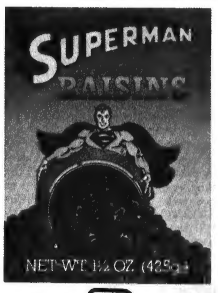
•There's a possibility **NEW TALENT SHOWCASE** will be given a new title before it appears. **Bobcat**, by Mike Tiefenbacher and Stan Woch, will appear in **#4**, out in January.

•That **STAR TREK** promotional drawing which appeared in our last issue was actually inked by Rick Magyar.

•Andy Helfer has written a series of Which Way (multiple-ending) paperbacks for Pocket Books: **Superman, Batman, JLA** and Wonder Woman. Price is $1.95 each.

•And you gourmets out there should be on the lookout for a taste-treat from Sunnyland Rfining Co., Inc., a subsidiary of Kane-Miller Corp. of Birmingham, AL: **Superman Raisins.** They come in six-packs of 1½ ounce boxes, and are quite good, actually.

•And lastly, we believed what



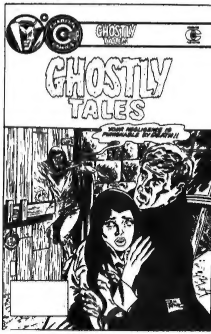
we were told and neglected to lis **JUSTICE LEAGUE OF AMERICA ANNUAL #1** in our last issue. We hac been told that it was delayed, but i did appear on schedule.

CHARLTON COMING COMICS

BEYOND THE GRAVE No. 12, De cember. [8/1-8/30]

WAR No. 42, December. [8/1-8/30]

GHOSTLY TALES No. 164, Decem ber. The reprint cover is by Jim Aparo. [8/15-9/13]



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FIGHTIN' NAVY No. 128, Decem [8/15-9/13]

BATTLEFIELD ACTION No. 84 December. [8/22-9/20]

FIGHTIN' ARMY No. 167, Decem ber. [8/22-9/20]

MARVEL NEWS

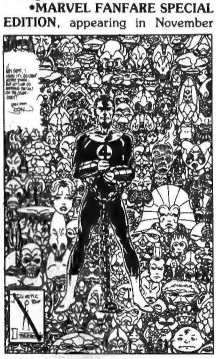
•Marvel will be issuing a whole slew of $2.00 Baxter-paper reprint editions in the **STAR-LORD**, **X-MEN SPECIAL EDITION** and **DR. STRANGE SILVER SAGGER** format. We've already announced several of these, but this is the whole list for the moment:

•A six-issue series of **MICRONAUTS SPECIAL EDITION** which reprints the first twelve issues of the regular coimic by Bill Mantlo, Mike Golden and Al Milgrom. First issue out in September.

•A three-issue **X-MEN** reprint of the Roy Thomas/Neal Adams stories in **#57-62**; also out in September.

•A two-issue **S.H.I.E.L.D.** series featuring Jim Steranko stories from **STRANGE TALES** and the first five issues of **NICK FURY**, debuting in August.

•**MARVEL FANFARE SPECIAL EDITION**, appearing in November



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and featuring assorted strips by different writers and artists.

•A Frank Miller reprint featuring his first two Daredevil stories from **SPECTACULAR SPIDER-MAN #27-28**, out in November.

•A two-issue series featuring the **DAREDEVIL/ELEKTRA** saga as edited from the series by Denny O'Neil with new bridging material and covers by Frank Miller.

•A two-issue reprint of Jim Steranko's **CAPTAIN AMERICA** material from **#110, 111** and **113**, possibly with some **Nick Fury** material or the non-Steranko **#112**.

•A one-shot starring **THE PUNISHER** featuring reprints of the black-and-white stories from **MARVEL SUPER ACTION** (magazine **#1** and **MARVEL PREVIEW #2**.

•A reprint of **FANTASTIC FOUR ANNUAL #1**.

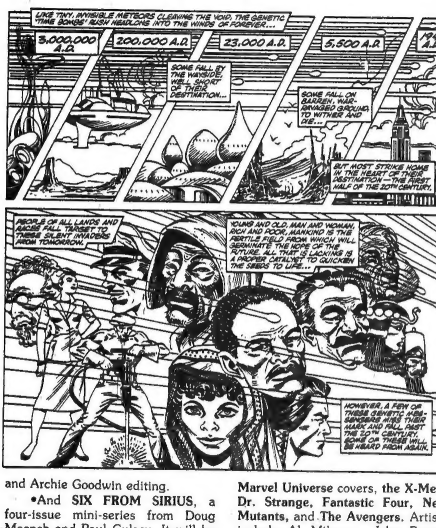
•A three-issue reprint of some early **DR. STRANGE** strips by Stan Lee and Steve Ditko featuring the initial appearances of Dormammu and Clea.

•A reprint of **X-MEN #137** but this time with the original eight-page sequence used instead of the revised version in which Phoenix dies. The pages are to be inked by Terry Austin, and explanatory pages of their positions will be included by Chris Claremont, John Byrne and Jim Shooter.

•And lastly, in a 48-page Mando format, **TALES OF ASGARD** by Stan Lee and Jack Kirby, featuring a complete story taken from **THOR**. It will cost $1.25.

•Two new titles have been added to the Epic Comics line besides the previously announced **VOID INDIGO** by Steve Gerber and Val Mayerik. They are:

•**ALIEN LEGION**, previously mentioned as a Carl Potts-edited title. Potts co-created it with Alan Zelenetz and Frank Cirocco, with Terry Austin inking Cirocco's pencils


ONCE THEY, INVISIBLE METEORS CLEAVING THE VOID, THE GENETIC TIME BOMBS' BUSH HEDGLOVE INTO THE WINDS OF FOREVER...
3,000,000 A.D.
200,000 A.D.
23,000 A.D.
5,500 A.D.
1940 A.D.
SOME FALL BY THE WAYSIDE, WELL SHORT OF THEIR DESTINATION...
SOME FALL ON BARREN, WAR-SHRIVELED GROUND TO WITHER AND DIE...
BUT MOST STRIKE HOME IN THE HEART OF THEIR ANTICIPATION — THE RICHEST HALF OF THE 20TH CENTURY.
PEOPLE OF ALL LANDS AND RACES FALL TARGET TO THESE SILENT INVADERS FROM TOMORROW.
YOUNG AND OLD, MAN AND WOMAN, RICH AND POOR, MANKIND IS THE FERTILE FIELD FROM WHICH WILL GERMINATE THE HOPE OF THE FUTURE. ALL THAT IS LACKING IS A PROPER CATALYST TO QUICKEN THE SEEDS TO LIFE...
HOWEVER, A FEW OF THESE GENETIC KIDS BANDAND THEIR POWERS AND FALL INTO THE HANDS OF MILITARY SCIENTISTS. THEY, TOO, SEE OPPORTUNITY IN THESE WILL BE HEARD FROM AGAIN.
© 1984 DAVE COCKRUM
© 1984 BERNIE WRIGHTSON

and Archie Goodwin editing.

•And **SIX FROM SIRIUS**, a four-issue mini-series from Doug Moench and Paul Gulacy. It will be done in painted-panel format. All three Epic Comics will be regular 32-pagers, though **ALIEN LEGION**'s first issue is to be 48 pages for $2.00.

•A new **MARVEL GRAPHIC NOVEL** is **HEARTBURST** by Rick Veitch. It will be 48 pages and will cost $4.95.

•**ELFQUEST** will be reprinted by Marvel as a regular monthly newsstand color comic following publication by WaRP Graphics of the concluding issue, **#20**. Wendy Pini will do new covers for the newsstand editions.

•The **MARVEL FUMETTIS** book scheduled for October has been taken off the schedule. We presume it will be rescheduled.

•**THE SUB-MARINER #1**, the first issue of the mini-series by J. Marc De Matteis, Bob Budiansky and Danny Bulanadi, has been delayed until November.

•The official title of the mini-series may be **ILLYANA AND STORM...MAGICK**, but we'll have to wait and see.

•And Marvel has announced their decision to join DC in the extra-curricular publishing business under the Marvel Press imprint. Initial releases will include posters and portfolios; posters include **Alpha Flight**, **Spider-Man**, the collected **Marvel Universe** covers, the **X-Men**, **Dr. Strange**, **Fantastic Four**, **New Mutants**, and **The Avengers**. Artists include Al Milgrom, John Byrne, Butch Guice, Paul Smith, Terry Austin, John Romita, Jr. and Ed Hannigan and Joe Rubinstein. The portfolios will include black plates in a collector's envelope and the first two are scheduled for early '84: **Alpha Flight**, and **Alien Legion**, by Byrne and Frank Cirocco, respectively. The posters, realesed in groups of four, are expected to be priced in the $3-5.00 range and appear in October (the first release being **Alpha Flight, Spider-Man, X-Men** and **Dr. Strange**) while the portfolios' price has yet to be determined.

•**DAREDEVIL #203** features the return of an old foe from **DD #1** and is by Steve Grant and newcomer Geof Isherwood. Isherwood is also drawing **G.I. JOE #20**.

•**DOCTOR STRANGE #63** is an all-Carl Potts issue: he wrote, pencilled, inked, colored and did the cover.

•Another new artist debuts on **THE FURTHER ADVENTURES OF INDIANA JONES #14**: David Mazzuchelli.

•John Buscema plotted as well as pencilled **CONAN #155**.

•And the meeting everyone's been waiting for: Coyote meets the Road Runner in **COYOTE #5**.

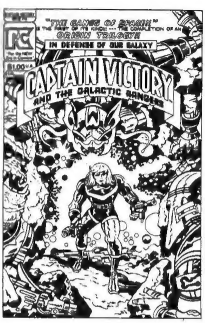
PACIFIC COMICS NEWS

•The involuntary backrupt forced on Warren Publishing h delayed a couple of the reprints Warren material: **WORLD O WOOD** and **QUEST**. These w appear as soon as possible.

•To answer criticism of the adu material appearing in such titles a **TWISTED TALES**, Pacific Comi will henceforth carry a "Recom mended for Mature Readers" i scrtiption in the colophon box in th upper left-hand corner of books the deem to be of non-juvenile nature.

•A new Jeffrey Jones boo reprinting material from non-Warre sources will be released in Octobe called **RAVENS AND RAINBOWS** Sources include the fanzine **ABYS** and **SWANK MAGAZINE**. A Baxte book.

•Also out in October will be a new Neal Adams character calle **SKATEMAN**. The material had been


"THE GAME OF DEATH"
IN THE WAR TO THE KNIFE — THE CONFLICTION OF THE
GRAND TYRANNY
IN DEFENSE OF OUR GALAXY
CAPTAIN VICTORY
AND THE GALACTIC RANGERS
JACK KIRBY
© 1982 JACK KIRBY

completed a few years ago for other purposes, but never used. Skateman is a Vietnam veteran and martial artist who joins the roller derby but is forced into vigilante-revenge when his girlfriend is killed. Also included is **Rock Warrior** by Paul Power and **Futureworld** by Jack Arata and Andy Kubert.

•**PACIFIC PRESENTS #3** will appear on Baxter paper and should appear in October. It's the conclusion of the series. Michael Kaluta did the back cover featuring the Rocketeer.

•Henceforth, all Pacific comics will appear on "quality" paper, i.e. Baxter, Ventura Web, or Pacific Ultra-Gloss—in other words, no Mando or newsprint issues.

COMING COMICS

ALIEN WORLDS No. 5, December. This issue features "Girl of My Schemes" by Bruce Jones and Bo Hampton and "Jupiter's Rising" by Jones and David Hoover. John Bolton did the cover. [September]

BOLD ADVENTURE No. 2, December. This issue features **Time Force** by Bill DuBay and Rudy Nebres; "Spitfire" by DuBay and John Severin; and "The Weirdling" by DuBay and Trevor Von Eeden. Rudy Nebres did the cover. [September]

DEMON DREAMS No. 1, December. New and reprint material from **HEAVY METAL** by Arthur Suydam are included in this issue: "Christmas Carol," from **HEAVY METAL**, and "Bad Breath," also from that magazine expanded to its originally planned length. Suydam did the cover. [September]

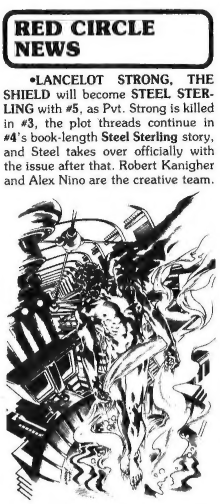
ELRIC OF MELNIBONE No. 4, Decmber. "Mirror Memory" is by Roy Thomas, P. Craig Russell and Michael Gilbert. Elric searches for his archrival Yyroom, who wields a mirror which erases the memory of whomever looks at it. Russell and Gilbert did the cover. [September]

SILVER STAR No. 6, December. "The Angel of Death" is by Jack Kirby and Mike Royer. The concluding issue of the series has Darious Drumm becoming a crazed angel of death who sets out to cleanse the Earth beginning with Los Angeles. Also: the conclusion of "Last of the Viking Heroes" by Mike Thibodeaux. Kirby and Thibodeaux did the cover. [September]

THRILLOGY No. 1, December. An all-Tim Conrad fantasy issue, this features "All That Glitters," set in Arthurian days, "Red Rover, Red Rover," set in the Martian Grand Canyon, and a story set in prehistoric times. Conrad did the cover. [September]

RED CIRCLE NEWS

•**LANCELOT STRONG, THE SHIELD** will become **STEEL STERLING** with **#5**, as Pvt. Strong is killed in **#3**, the plot threads continue in **#4**'s book-length **Steel Sterling** story, and Steel takes over officially with the issue after that. Robert Kanigher and Alex Nino are the creative team.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•Because of foul-ups at Ronald's in Canada (printer of most Baxter books currently being made) who have somehow misplaced the first issue, it's possible that **BLUE RIBBON COMICS #1** will appear **after #2** does. The run-down of

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contents of the next seven issues are planned to be: **#4**—The Fly by Stan Timmons, Rich Buckler, Trevon Von Eeden, plus a back-up story by Jack C. Harris and an artist named Skelton; **#5 and 6**—both will feature new stories by Rich Buckler and Dick Ayers; **#7**—Pvt. Strong reprints from the '50s comic by Joe Simon, Jack Kirby and their assistants; **#8**—features the Web and the Jaguar meeting in a story written by Bill DuBay; **#9** features horror stories, comprising five tales, some of which may have been unused inventory by Steve Ditko, Steve Bissette, Alex Nino, Gray Morrow and Doug Wildey; and **#10**—more reprints starring the Fly from the Simon and Kirby issues (with art by Jack Davis, Bob Powell and George Tuska), as well as other early issues by John Rosenberger (a Jaguar story), Dick Ayers and Paul Reinman.

•There will be a second issue of **KATY KEENE** due to good sales reaction.

•The newest Red Circle title announced is brand new though it does feature Mr. Justice: **THE PHANTOM PATROL**, a new superteam comic by Rich Margopoulos, Bill DuBay and Alex Nino.

•**BLACK HOOD #4** features Carmine Infantino art.

•An upcoming issue of **FLY** features a new Catgirl story by Steve Perry and Steve Bissette. **FLY #4** features a text-page plus illustration by our very own Sam Kujava about the Simon and Kirby issues of **FLY**. Congratulations, Sam!

•Tom Zuiko is coloring future issues of **THE FLY** and **THE COMET**.

•The Red Circle editorial staff is as follows:

Rich Goldwater—Editor-in-chief, co-publisher, editor of **BLUE RIBBON COMICS**

Mike Silberkleit—Direct sales man-

ager and co-publisher
Robin Snyder—editor of **FLY, the SHIELD / STEEL STERLING, KATY KEENE SPECIAL**
Bill DuBay—editor of **BLACK HOOD** and **THE COMET**
Rich Buckler—editor of **MIGHTY CRUSADERS, THUNDER BUNNY**, direct sales consultant, publicity director
Victor Gorelick—Production manager
Steve Austin—Art director

COMING COMICS

BLACK HOOD No. 3, December. "The Skywind Massacre" is written by Steve Ringgenberg. Black Hood battles the mob in an airship three miles up. Also, the Fox appears again in a story by Alex Toth. [9/6-9/12]

BLUE RIBBON COMICS No. 3, December. "The Secret Origin of Steel Sterling" is by Robert Kanigher, Ed Barreto and Tony DeZuniga. A female reporter is charged with discovering every detail of Steel Sterling's career. Alan Weiss and Rudy Nebres did the cover. [9/13-9/19]

THE FLY No. 4, December. "Deja Vu" is by Rich Buckler, Stan Timmons and Steve Ditko. Also "Renewal" stars the Jaguar in a story by Charles Ward and Vic Catan. Not to mention "Jane of the Jungle" by Henry Boltinoff. Rudy Nebres did the cover. [9/20-9/26]

THE COMET No. 2, December. The origin story continues as Bob Dickering (Hangman) hands over the mantle to his brother John; also includes the Comet's saga on Altrox. Bill DuBay and Carmine Infantino handle the story and art with Alex Nino inks. Infantino and Nino did the cover. [9/27-10/3]

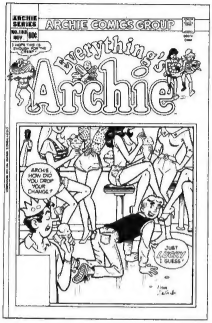
JC COMICS
HALL OF FAME No. 3, December. "Dynamo vs. Dynavac" is reprinted and is by Wally Wood. Plus other reprints. Bob Layton did the cover. [9/6-9/12]

ARCHIE COMING COMICS

ARCHIE No. 326, November. [8/2-8/30]

LIFE WITH ARCHIE No. 239, November. This issue features "Moose Calls It Quits" by Rich Margopoulos. [8/2-8/30]

PEP No. 391, November. Includes



episode 13 of **Marvelous Maureen** by Lori Walls and Jon D'Agostino. [8/2-8/30]

ARCHIE'S PALS 'N' GALS No. 166, November. [8/9-9/6]

BETTY AND ME No. 136, November. "Caught in the End" is by Frank Doyle and Dan DeCarlo. [8/9-9/6]

EVERYTHING'S ARCHIE No. 108, November. [8/16-9/13]

LAUGH COMICS DIGEST MAGAZINE No. 49, November. [8/16-9/13]

BETTY AND VERONICA COMICS DIGEST MAGAZINE No. 6, November. [8/23-9/20]

JUGHEAD WITH ARCHIE COMICS DIGEST MAGAZINE No. 59, November. [8/23-9/20]

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FIRST COMICS NEWS

•The new feature by Peter Gil and Tom Sutton alluded to last iss is called **The Black Flame** and featured in the back-up slot **MARS.** The Black Flame is describ as a super-hero, a reverse-Booge man, who saves people from t things hidden in the dark of th closets. Bruce Patterson will ink t series, which begins in **MARS #2.**

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•Tim Truman, who had beer doing the drawing of the **Grimjack** back-up in **STARSLAYER**, will take over the drawing of the lead feature as well with **#14**. He will continue or **Grimjack** as well. Lenin Delsol, whom he is replacing, moves over to the **Outrider** back-up in **WARP**, with Bruce Patterson moving over to ink **The Black Flame**.

•Paul Kupperberg wrote the dialgue for **E-MAN #11**, which is plotted by Joe Staton and concludes the Black Lung story. He resumes full writing chores with **#12**, which features the return of Tyger Lili from **#9**.

•**E-MAN #10** features the last

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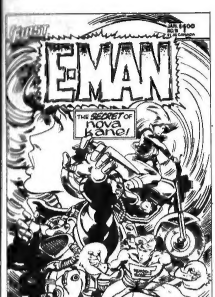
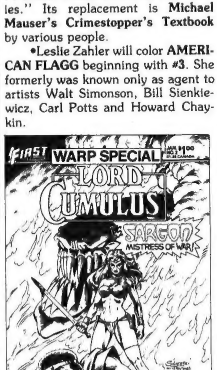


Hostess-parody page by a guest artist, this one done by Bruce Patterson which conludes the "series." Its replacement is **Michael Mauser's Crimestopper's Textbook** by various people.

•Leslie Zahler will color **AMERICAN FLAGG** beginning with **#3**. She formerly was known only as agent to artists Walt Simonson, Bill Sienkiewicz, Carl Potts and Howard Chaykin.



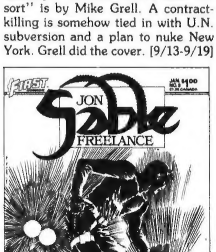
•In what is becoming a common occurance, First will be producing their own line of merchandise tied in to their books. The formerly promotional-only posters for **AMERICAN FLAGG** and **E-MAN** will be issued in series of 2000 copies each; the price is $6.50 (plus $1.50 postage if ordered from First). They are drawn by Howard Chaykin and Joe Staton, respectively.

•Also available at this summer's conventions for the first time were T-shirts, sweatshirts and sweaters produced by Imagination, Inc. of New Haven, CT for First featuring title logos as well as E-Man's **E=MC2** chest emblem. They should be available through shops in the near future.

COMING COMICS

AMERICAN FLAGG! No. 4, January. "Southern Comfort" is by Howard Chaykin. Flagg traces the A.S.L.C. conspiracy to Brazil, as he bodyguards the illegal basketball team to Cuba and Brasilia.Chaykin did the cover. [9/13-9/19]

JON SABLE, FREELANCE No. 8, January. "Murder is the Last Resort" is by Mike Grell. A contract-killing is somehow tied in with U.N. subversion and a plan to nuke New York. Grell did the cover. [9/13-9/19]



MARS No. 1, January. "Rebirth" is by Mark Wheatley and Marc Hempel. Morgana Trace, crippled in an accident, leaves Earth for lesser gravity climes, ends up part of a Mars mission—which is thrust 10,000 years into the future. Wheatley and Hempel did the cover. [9/20-9/26]

WARP SPECIAL No. 2, January. "Forged in the Flame" is by Peter Gillis, Mark Silvestri and Mike Gustovich. Lord Cumulus is spotlighted in a story which will form the basis for the post-adaptation issues of **WARP**. Silvestri and Bruce Patterson did the cover. [9/20-9/26]

E-MAN No. 10, January. "Blacklung" is by Martin Pasko, Paul Kupperberg, Joe Staton and Rick Burchett. The origin of Nova is revealed as a villain called Blacklung and the Hell's Angels attack. Staton did the cover. [9/27-9/10/4]

STARSLAYER No. 12, January. "Stranded" is by John Ostrander, Lenin Delsol and Mike Gustovich. Torin and Crayne are in a car chase, while Tamara is trapped in the palace d'Orsini. Plus, **Grimjack** stars in "Buried Past, Chapter 1" by Ostrander and Timothy Truman. Delsol and Mike Gustovich did the cover. [9/27-10/3]

OBITUARIES

MAD artist **Jack Rickard** died July 13 after a short illness. He made his debut in **MAD #64**, coming to New York City from Rochester, where he studied Fine Arts. Rickard did many memorable **MAD** covers, and the best-known delineator of Alfred E. Neuman, Norman Mingo, who died in 1980, considered Rickard his natural successor.

Besides his hundreds of **MAD** articles, Rickard did a vast volume of storyboards for ad agencies, and dozens of movie posters; possibly the most familiar being **UPTOWN SATURDAY NIGHT** with deft likenesses of Sidney Poitier, Bill Cosby and Harry Belafonte.

Rickard did **LI'L ABNER** for Al Capp and **PAULINE McPERIL** with Mell Lazarus. Also, **POLITICALLY MAD** with **MAD** writer Lou Silverstone.

He had recently returned to his intense serious painting.

-Jerry DeFuccio

Mark Lasky, who has done the **NANCY** daily comic strip for over a year and under his own byline since August 29, 1982, died July 31 of cancer at age 29. He had been ill for almost a year. Lasky's previous work included scripts for most of the **New York Gold Key** titles in the late '70s, and he was employed in United

Feature's art department. He also served as assistant to Mell Lazarus on **MOMMA** for two years.

According to United Feature president Sid Goldberg, there are two month's worth of Lasky's work still to see print in the 600 papers which carry the strip. Ironically, the strips appearing the week of Lasky's death were among the several weeks which had been ghosted over the last year. Al Plastino will continue to draw the Sunday.

KITCHEN SINK NEWS

•**THE SPIRIT #1** will be priced at $1.75, features the first four post-war Will Eisner stories, and the coloring will be a combination of full-process color, flat color and gray tones done by Michael Newhall. Also included will be a Cat Yronwode column called **The Central City Zeit-Geist** providing background info on the stories. Pete Poplaski will handle coloring and cover design with Eisner.

•The entire printing of **THE OUTER SPACE SPIRIT** has been lost in transit from Europe, so there will be some delay in it reaching the stores, as it may have to be reprinted.

ECLIPSE COMICS NEWS

•The originally-scheduled **Ragamuffins** strip did not appear in **ECLIPSE MONTHLY #1** and **2**; it will begin instead in **#3.** Its replacement in **#1** and **2**, **Rio** by Doug Wildey (a western) will appear again if reaction to its appearance is good.

•**I AM COYOTE,** a series which ran in **ECLIPSE MAGAZINE** before becoming an Epic Comics color title, will become a color mini-series for Eclipse. The strip, by Steve Englehart and Marshall Rogers, will appear in Baxter format with full-process painted color, and ships in September.

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COMING COMICS

THE DNAgents No. 6, December. In this issue by Mark Evanier, Will Meugniot and Dan Gordon, Lucius Krell is kidnapped and the DNAgents travel to southern Africa to save him from the Commander. Meugniot and Gordon did the cover. [9/20-9/26]

ECLIPSE MONTHLY No. 3, December. This issue features the first new chapter of **Ragamuffins** by Don McGregor, Gene Colan and Klaus Janson called "Kitty Cats and Boogeymen; also, **Cap'n Quick and a Foozle** by Marshall Rogers; **The Masked Man** in "The Birth" by B.C. Boyer; **Dope** by Trina Robbins; and **Static** in "The General" by Steve Ditko. [9/20-9/26]

I AM COYOTE No. 1, December. The origin from **ECLIPSE MAGAZINE** is reprinted in color and is by Steve Englehart and Marshall Rogers. Rogers did the cover. [9/20-9/26]

SABRE No. 6, December. "Midnight Storm" is by Don McGregor and Bill Graham. Sabre runs into a female motorcyclist. Also, **The Incredible Seven** by B.C. Boyer. Graham did the cover. [9/20-9/26]

CAPITAL COMICS NEWS

NEXUS No. 4, December. "The Ziggurat" is by Mike Baron and Steve Rude. Nexus is driven dreams to a distant water pl wherte he confronts the notor criminal, Inga. Rude did the co [September]

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ET AL

•Blaming sales in the lov than-20% range, Starlog has c celled the first newsstand-distribu comic-book fanzine, **COM SCENE**. Editorial and product staff will be used on other Star publications, with some freela and other staffers let go. **#11** was final issue.

•Also stillborn was a **BUYE GUIDE** reincarnation called **COM FANDOM ADVERTISER**, which ceived only 450 paid subscripti despite sending out 5000 sam copies of its first two monthly issu The adzine was published by Rola Austin of Stillwater, Oklahoma, w is refunding the money for unfulfil parts of subscriptions.

•On the other hand, Krau Publications has determined th newsstand fanzine, **COMICS CO LECTOR**, successful enough with first issue to continue with a seco on a quarterly schedule. Unlike **#1**, on will be edited by Don and Magg Thompson, who also edit two oth Krause publications, **THE COMIC BUYER'S GUIDE** and **FILM CO LECTOR'S WORLD**, recently named **MOVIE COLLECTOR WORLD.**

•Flying Buttress has changed corporate name to NBM Publishi Co., named after the three partne in the firm, Nantier, Beall a Minoustchine. They will be publis ing **STRIPS**, a book comprised of o and two-page strips done by Fren artist Barbe, some of which ha appeared in **OUI Magazine.** It will published in two volumes, the secor to appear six months following th first, which is scheduled to appear October. The books will be 9" x 12 and cost $4.95.

•Warner Books has published new paperback by Don Edwing calle **MAD BOOK OF ALMOST SUPER HEROES.** (The book came out April of '82 by Don Edwing just ser us a copy for review.) The story action never let's up and feature twenty lead characters—none whom is very effective as a super hero...but what would you expect characters called the Pink Fruitfly Captain Turnpike, the Blue Blowfis and the Masked Bernard?

• Vortex Comics, Inc., which t this point has published thre

black-and-white comics-sized issues of **VORTEX**, an anthology comic featuring stories of various genres, will be going full color with a book scheduled to ship in August. **MISTER X** is by Dean Motter and Paul Rivoche and is in full-process color. The book is scheduled to appear bi-monthly, and will alternate with **VORTEX**. For further information, contact Vortex Publications, 493A Bloor Street, West Toronto, Ontario, Canada M5S 1Y2.

TCR MAILBOAT

FRANK THORNE, Scotch Plains, NJ: Continued thanks for the stream of excellent reporting in **TCR**. A moat is on my mind, though, and I'm sure it's on Wendy Pini's mind.

The model for the cover of the U.S. Blue Dolphin edition of **GHITA** is Laina Morrow. Kindly run a correction, as this will be very upsetting to Wendy.

A full-color 20" x 28" poster will be released with the book, which is the same shot as the cover. The book has added pages, map, afterword, and lots of photos of the **GHITA** models, none of which are Wendy Pini.

[Oops. My apologies. Wendy was Red Sonja, right? MT]

DALE COE, 41, Whitecross Road, Warrington, Cheshire, WA5 1LR, ENGLAND: #212 proved to be another thoroughly entertaining package, as is customary for **TCR** these days. So much worth talking about. But forgive me if I write instead, it's cheaper. (Just a little joke there to lighten your mood! And I do mean **little**.)

First, I would like to comment on Robert J. Sodaro's defense of his **AMAZING HEROES** article. I was pretty much in agreement with his sentiments concerning violence used in self-defense, and if I had to speculate, I would probably have to say that I would react in much the same way as Robert in the case of an attack on my loved ones. (Although it is speculation. No one can be sure of what he/she would do. I hope I never have to find out.) But then Robert went and spoiled it all by spouting nonsense about "the nature of the beast." What beast? I ain't no beast! I'm a man. So is Mr. Sodaro. Animals were put on this planet to serve man in a variety of ways, man was put here to use those animals as he sees fit. I am not an animal, never was, never will be. Nor were any of my ancestors. Any violence I may one day indulge in will be the result of a conscious decision on my part, not any "inbreeding."

I tend to agree with your sentiments, Mike, about super-heroes and their one-time code against taking life. My greatest love in comics will always be the DCs of the '60s when Superman or Batman or Flash or any of the costumed crusaders would go out of their way to avoid inflicting harm, even on their arch-enemies. Which is not to say that I don't enjoy the "grimmer" tales of the '80s. I do, if the violence, or whatever it is, is well written. A lot of it is, thankfully. Some of it isn't. There is violence for its own sake in some comics. That I do not like. The rising body-count in comics is cause for alarm, although certain instances of heroes killing are done with skill and sensitivity. I enjoy **JON SABLE, FREELANCE**, for instance, because Mike Grell has written a moving story of a man who has lost as many struggles (within himself) as he has won. I feel Marv Wolfman could take lessons from Grell and achieve more with **NEW TEEN TITANS** than he has. Wolfman has gone overboard at times in his handling of the "angry young man" that Robin has become. Cyborg too. (Gee, collecting comics didn't used to be this complicated!) You're quite right to point out, Mike, that the "realism" in comics must reach a point where the whole thing collapses in a shambles. After all, in a realistic world, Robin or Wolverine or the Punisher would be found floating in the East River or some such place after a few days' "crime-fighting."

Enough of this! Let's get on to something more cheerful. Sam Kujava spoke for me when he praised the 200th issue of **THE BRAVE AND THE BOLD** and the **SUPERMAN**

ANNUAL. B&B #200 is the best comic of 1983 so far. I dearly wish DC would reverse the crazy "Death of Batman" (Earth-Two) and start a series of stories like **B&B #200** or **197**. Or even do a series of "Untold Tales of Batman," set in the '50s. I'm not going to hold my breath waiting, though. I may be forced to reverse my denunciation of Sam's "DC is anti-marriage" theory (see **TCR #205**). I, too, was a little annoyed at the developments in **SWORD OF THE ATOM #1**, although if Jean is going off in search of a "missing, presumed dead" Ray, then there is hope, I think, of a reconciliation in **#4**. We shall see.

I was interested to read your statement in **TCR #211**, Mike, that you don't bag most of your comics. I have most of my '60s DCs in bags, but I have been seriously considering taking them out of the bags, for the simple reason that I read and reread them so often it is annoying having to fiddle with the darned bags (how's that for restrained language?) all the time. I haven't yet "taken the plunge," because I don't want to risk accidental damage to them. What would you do in my position? (Just think, you could become the first "comics guidance counselor!" "How long have you hated your mylar snug® ?")

I think that's quite enough from me for this month. I still say **TCR** is the best fanzine of the lot. Long may it remain so.

[If I had some section of my comics collection bagged already, I suppose I'd leave them bagged. My problem is one of space—bagging them all would mean many shelf-inches devoted to nothing but plastic—plus money, as bagging 35,000 issues would take a considerable investment which I feel is better spent on getting more [will I ever have enough?] comics.

The Earth-Two Batman isn't likely to be revived in the present, chiefly because DC wants to rid themselves of as many doppleganger characters as they can. Look for a few you may have thought had two versions turn out to be the same character after all. MT]

GRAEME BASSETT, 113 Laceby Road, Grimsby, Humberside, ENGLAND: I think I can top Lew Stringer's **TIGER** footnote. You'll remember that the point of these "public service" captions is to dissuade young readers from imitating their comic-book heroe? Well, in the 1964 **Z-CARS ANNUAL**, a police constable tricks a gang of escaped convicts into releasing their hostage and coming quietly by telling them they've accidentally come into contact with a radioactive isotope. This is a lie, but it fools the convicts. In the last panel, as the constable gets back into his patrol car, the footnote reminds us, "It's wrong to lie, even to convicts..."

Found the rest of August's **TCR** interesting, although I disagree with your columnists about **SUPERMAN III**! I loathed it. During the title sequence with Pamela Stephenson wreaking unwitting havoc on Bob Todd, Gordon Rollings, etc., I tried to face up to the truth and prepare myself for a lighter film, more on a par with **THE MOVIE** than **SUPERMAN II**, but even then I didn't realize how shoddy the film would be. Even discounting Richard Pryor's lamentably unfunny "routines" (which appeared to have been improvised as the cameras were rolling), there was too much dull slapstick propping up a thin, tired plot. I also disagree with your columnists about the picture quality. The print I saw appeared somewhat grainy and washed out, reflecting the director's approach to the subject. I saw **SIII** at normal speed, and found it both dull and disappointing. Perhaps there's something to be said for seeing a film run at high speed after all.

Even though I came in at the middle, I found the debate on violence and super-hero accountability very interesting. I can see your point of view, but I don't think we should go back to the days of every superhero being a boy scount. Nor am I in favor of every super-hero disregarding the law. If claims for super-hero "characterization" are to be taken seriously, the editors should make sure that the heroes' actions are governed by the personality rather than writers's beliefs. The Flash, for instance, has always struck me as being nice, naive, determined, but not the sort of guy to borrow a Parker-Hale from the station armory and take pot-shots at Captain Boomerang if some "slimy, sleazy shyster" (©1982, James Arness, **McLAIN'S LAW**) gets him out of jail on a technicality. Surely it's up to the editor to say, "Write me a traditional story about the Flash, and if you want to write a story about the hero getting overenthusiastic in the fist department, then write it for **GREEN ARROW**.)

That may seem a simplistic solution, but surely it would satisfy those of us who like boy scouts, and those of us who like Mack Bolan. Unless, of course, we had disagreements on the personality of the characters. I know, for instance, that I'm in a minority when I say that Mike Fleisher's **SPECTRE** is definitive item. The character' ghost, not a super-hero. What's point in having a ghost if he doe take supernatural revenge? I kno lot of fans prefer the Spectre as '60s cosmic super-hero, but thi one thing that's always puzz me...why did DC bannish the M tian Manhunter to a forgotten gal when this character, an alien guised as an Earth detective, much better suited to those cos shenanigans than the Spectre?

Sam Kujava was right to indignant about Toth's **GRE LANTERN** story. DC seems to h treated Giffen and Snyder pr cavalieri.

I don't know if you're still i John Burns artwork, but he's j done some illustrations for magazine-format reprint of LeCarr **CALL FOR THE DEAD.** The addr is Viaduct Publications, 334 Brix Road, SW9 7AG. Only available the U.K. they say, but they mi swap one for a **TCR**. They've a done **CASINO ROYALE, TI GREAT GATSBY,** and the first N **Wolfe** novel (none illoed by Burns

One TV import to look out for **THE MAD DEATH**, a three-part fi serial from BBC-Scotland. It's about rabies. Ed Bishop, from the **UFO** series, is the first victim, a the first part is mainly taken up w his subjective impressions as he sli under. Barbara Kellerman (radi Modesty Blaise) is a doctor trying contain the outbreak, and Rob Young (**VAMPIRE CIRCUS**) direct it. There are moments of suspen verging on horror, such as t sequence in part two when a rab Alsatian finds its way into a shoppi center, but the overall mood frighteningly realistic.

P.S. Was it you who wrote th **Mark Merlin** thing in **DC COMIC PRESENTS**? If it was, why don't y get onto DC about reviving th Martian Manhunter? If you wrote th new adventures of John Jones y could demonstrate all you theori about super-hero morality instead battling it out in the lettercols, et I'd have thought they'd jump at th chance, what with the current vogu for ugly, SF-oriented lead character He could still be the Martia Manhunter...you could say the Ma tians existed on a different wav length from us or something, or the existed in a different time zone something like that.

Incidentally, Marvel's negotia tions with Palitoy fell through, so it' IPC who actually published th **ACTION FORCE** mini-comic. **AC TION FORCE** are **Star Wars**-size action men, and **Action Man** is th British **G.I. Joe.**

(Perhaps I wouldn't object so strenuously if the vigilante-type actions were not being performed by characters that I knew already...Batman, Daredevil, Spectre and Green Arrow HAD definite M.O.s and personalities which were casually tossed out by people who, believing they could do it "better," treated longtime followers of the characters with contempt. THAT'S what I object to.

Yeah, I wrote the Mark Merlin story (in which Mark appeared only in flashback, being seriously dead at the time). And yes, I'd jump at the chance to do a regular—any regular—strip, especially doing a re-tooled J'onn J'onzz. He was originally dispatched because he was looked upon as a mediocre character and a clone of Superman. His original series may have been lacklustre, but I think there's ALWAYS potential, as has been proven innumerable times.

Although I will confess to being stymied when asked to come up with a "Whatever Happened to the Geek?" plot. MT]

RANDY PASKE, 656 Birch Lane, Gilbert, MN 55741: First of all, sorry that this letter isn't typed. I don't have a typewriter, and I don't know how to type. (Hey, I'm only 14!). Now my comments.

Wow! Can a great fanzine get better? You bet it can! **TCR #211** was great, if very late. I especially like the neat typesetting and the expanded letters page. Hey, there were three letters by fellow Minnesotans this issue, and one of them was by a friend I introduced to comics fandom and **TCR**. (Hey, hey, hey, it's Bobby Pfeffer! If you don't get that little joke, look at **TCR #211**, page 60, and read his letter.)

Going over this month's news, let me react (I love being a critic!): I don't like DC's idea of two different books of the same title, since that means I'll have to buy both books. Also, Marv's gonna have a lot of difficulty in getting the storylines of **NTT** to fit together. Speaking of **NTT**, the last two issues (**33** and **34**) have been great. It was going down the tubes for a while there, with Perez's art getting (gulp) stagnant, and Raven going berserk every issue and Speedy guest-starring (I always did hate Speedy) and Kid Flash acting like the biggest wimp this side of Green Arrow, and...okay, okay, I think you get the picture.

It's too bad Ernie Colon went freelance. He was one of the best editors around, second only to Len Wein. On the other hand, I'll be glad to see (hopefully) improved work on **AMETHYST**.

I wish Paul Kupperberg would stay away from **ARION**. The Moench and Duursema issues have been a joy. If you don't believe me, compare **ARION #1** to any of Moench's issues. There is no comparison. #1 is barely understandable, while Moench's issues are good, solid, understandable entertainment. And Duursema's art is also a strong factor in my enjoyment of **ARION**.

Now on to other things: The **BATMAN AND THE OUTSIDERS** preview in **THE BRAVE AND THE BOLD #200** sucked, but **BATO #1** made up for it. This brings up a point: None of DC's previews have been any good, but most of them have had good series following them up. Examples: **NEW TEEN TITANS, AMETHYST, ARAK** and **ALL-STAR SQUADRON**. So I wish they'd quit giving us stupid previews and just start out with the books.

Am I the only person that isn't crazy about **CAPTAIN KENTUCKY**? Sure, the strip is all right, it's just not great. Oh well, it's only my opinion.

One more comment (and this is a biggie) before I go: **Jonathan S. Clark, who the hell do you think you are obnoxio the Clown? You sure sound an awful lot like him!!! If you can't be considerate to other fans YOU get out of the biz! Mike's doing an excellent job with TCR. Calling him and Lennon "old fogeys" won't do the reputation of our generation any good! I hope none of the other "old fogeys" reading your letter think all of the new generation is like you!!! So massive maiming and killing is mature, eh? I'd hate to see what you think is IMMATURE!!!** And repeating Mike's appropriate statement: **What planet ARE you on, anyway?**

WILL PFEIFER, 510 N. Bentley, Niles, OH 44446: Hello to all the Comic Readers. Just received #212 today. Nice, very nice. I got my first **TCR** (**#180**) out of a dealer's half-price box, and I've been hooked since. The only thing I could ask for would be for you to publish another article (or series?) like Lou Mougin's "Back Seat Super-Heroes" of **TCR #197-201**. These were some of your greatest issues, and I would like to see more.

Now on to matters of business. The current debate on violence in these pages is very interesting. I read the "Roulette" story in **DAREDEVIL** and to be honest, I paid more attention to the story of the little kid than to Daredevil's bedside manner. (Personally, I think they should have guest-starred Black Widow and called it "Russian Roulette," heh heh.) But even after re-reading the story, I could understand why ol' DD did what he did. Within the past few months (story time) Daredevil had been reunited with his first girl friend, fought against her, fought beside her, seen her killed by his worst enemy (who he could have killed and thus prevented her death), paralyzed said enemy, had a nervous breakdown and dug up Elektra's corpse, then he saw Elektra brought back to life, only to go far away from him to some weird mountain, and finally, after all this, he meets this little kid who makes him wonder if his being a hero is right. Who could blame him for wanting to scare the man who caused most of his troubles? Wolverine is another matter. At first, when I started to read **THE X-MEN**, Wolverine was tied with Nightcrawler for my favorite X-Man. Well, now after Wolverine-this and Wolverine that, I'm so sick and tired of him that I really enjoyed the issues of **THE X-MEN** where he was in Japan. It's not so much his violent nature I don't like, it's just his attitude. ("I'm Wolverine and I'm the best at what I do but what I do isn't nice but you see my claws?, they're adamantium which slices steel like it was paper, blah-blah-blah.") Well, that's my opinion on the subject, so enough of that from me.

In Jim Doty's letter in **TCR #212**, he talks about the locations of DC' mythical cities. Well, in **AMAZING WORLD OF DC COMICS #14**, there are articles on the Justice Leaguers and they include the states of their home towns. They are as follows: Ivy Town, Connecticut (Atom), Gotham City, New Jersey (Batman), Star City, Massachusetts (Black Canary), Central City, Ohio (Flash), Coast City, California (Green Lantern), Midway City, Michigan (Hawkman), Middletown, Illinois (J'onn J'onzz), Metropilis, Delaware (you know who). Obviously, these are open to debate. The one I have to agree with is Central City, because from what I have seen of it, it is very much like Ohio.

I received the **BAM! POW! ZAP! COMIC BOOK PUZZLE** for Christmas. I assembled it and framed it, and boy, is it a beauty! The covers pictured are **BATMAN #36, 41, 47, 50, 92** and others, **SUPERMAN #31, 52, 86** and others, **DETECTIVE #219, 280, 281** and others, plus many **SUPERBOYs**, some **ADVENTURES, JIMMY OLSENs, LOIS LANE #12, WORLD FINESTs**, several **WALT DISNEY'S COMICS AND STORIES, G.I. JOE, BUGS BUNNY, TOM AND JERRY, MAGIC COMICS, BLUE BOLT, TUBBY**, and many others. This puzzle is really very nice and well worth the price!

I would also like to talk about the **MARVEL GRAPHIC NOVEL**s. I think these are very nice, except for a few. **THE NEW MUTANTS** was not so special and could've been a regular comic. Both **CAPTAIN MARVEL** and **DREADSTAR** are examples of the **special** stories that need **special** formats. I am working on my own "Graphic Novel" of sorts, in one of those harbound books of blank paper. Rather than do a regular story, I am doing one which will feature many of my own characters and I hope it will be good enough to do justice to its format. I hope Marvel does this. But **DAZZLER THE MOVIE**?? Sheesh!

Finally, I'd like to say that **TCR** really makes my day, especially **A Comic Reader, Nobody Asked Me But..., Captain Kentucky, Bullet Crow,** and your excellent art. Thanks, and sorry about the length of this letter, but once you get started...

CHARACTER © MARVEL COMICS GROUP

[Much of that particular JLA issue of AMAZING WORLD has disturbed me since it appeared, and the placement of cities in states is one of them. For Marvel facts, George Olshevsky has said that the believability of any item depends on where it appears: in the text of the story is pretty believable, in a lettercolumn is suspect, and in a fanzine about the comic, very suspect. Certainly, many things Mark Gruenwald created for the handbook have been contradicted by Gerry Conway [while some have been followed], but I'd still like to see that those city-placements are not corroborated in the comics because it spoils a bit of my enjoyment knowing, for example, that Central City is supposed to be Cincinnati rather than Chicago.

Which reminds me, a few people in charge of things have made mention of the starting point for Earth-One, saying that it was created by the arrival of Superman on that world. Clearly, this cannot be the case if all of the above-named cities have sprung up on Earth-One IN ADDITION to their obvious Earth-Real or Earth-Prime models. [And I got my mountain ranges mixed up last time; I would say that the JLA mountain headquarters should be in the Adirondacks, not the Catskills, thus so was Happy Harbor, at least in my mind.]

After I had written the paragraph of city placements, I remembered another fictional city of Earth-One: Captain Comet's Midwest City. Since I take the names pretty literally, I'd put it around the site of our own Omaha. My guess is that it would be far easier to squeeze a metropolis into Nebraska than it would be to shoehorn THE Metropolis into Delaware. MT]

NOBODY ASKED ME, BUT

By Mike Tiefenbacher

Another July Chicago Comicon has come and gone, and the recovery from it is lasting longer this year than it has in previous years. Work on a special project which had to be done before the convention, added to a house full of relatives the week after, plus an additional trip to Chicago the next weekend for Beatlefest, have pretty well taken up all my time for over three weeks. Innumerable tasks —including some for **TCR**—have gone undone. I feel more fatigued than guilty about that, though.

In any case, throughout this issue's **TCR Mailboat** you will see a bunch of photos Jerry took during the con, inserted randomly with no connection to the surrounding text. I can identify with the photos; it's **exactly** how I feel at the moment.

§ § §

Let's get the ugliness out of the way at the outset. I was sent a review copy of **THRILLER #1**; I have yet to see the color version. Sad to say, putting it flatly, the book is an unmitigated disaster, easily the most unreadable first issue I've ever read, or attempted to, anyway.

If I were an instructor at the Joe Kubert School, I would buy copies of this in bulk and show it to my class as a textbook example of how to do everything wrong. There is no plot. The dialogue oftentimes makes no sense. There is no scene setting. The only way I knew that this was set in the future was from the promotional article which ran in **AMAZING HEROES**. The storytelling—which of course, is a misnomer, as it implies that there is a story—is muc unclear, confused and often im ble to figure out just in what or was meant to be read. Trevor Eeden's inking is barely adeq His layout sense borders on nc istence.

Basically, what this $1.25 ter-paper comic book is is the o for the characters; it is not a st think that it is sad that fanc supposed advanced familiarity the comics form has been advantage of to the extent that forced to fill in small things like continuity and art. It would interesting to see just **how** poorl would do out on the naked, no lector-oriented newsstands.

I will give it the benefit o doubt, though, and re-re **THRILLER** with #2. Maybe there be reviewable story material.

By the way, the "re-w performed by Robert Loren Fle on **THRILLER #1** done to criticism from people like me cor ed of altering exactly one word of the nine pages we saw in preliminary version we first "Ass" became "butt." Though was one of the words in ques page two has a rather overs balloon featuring the name "Je as an epithet. **That** was also a I'd never seen in a DC comic.

§ § §

The other for-review Baxter sent to me was **VIGILANTE #1**. is a well-told and well-drawn about a character who repres everything I loathe in a comic "hero." From the cliched o (yawn! his whole family was w out by underworld types) to method of operation (judge, j executioner) to the final insult, using the same name as an character I **like**, technical compet doesn't stand a chance with me.

That's five collector's b from DC, none that appeal to Why do I feel old?

§ § §

It's kind of hard for me to r to **THOR** by Walt Simonson. On one hand, I hadn't liked the t since the mid '60s when Stan Jack transferred the strip from on Earth most of the time /Asgard of the time to vice versa, and the Asgard only. It's kind of hard warm to a book from one issue, an tell you the truth, Walt Simons technical aptitude aside, I hav been converted. According to **COMIC BUYER'S GUIDE**, though lot of other people have been, the issue in question has bee sellout—so you may want to ge copy while you can.

§ § §

My love for Green Lantern as a character fell off just about the same time as it did with **THOR**, though I had a few more years of nostalgia to keep the affection alive. Nothing since that first cancellation in the early '70s has reawakened the feeling **GL #172** is promising, but doesn't tell me enough; it resolves the exile in space story and brings Hal Jordan back to Earth; it restores the writer's chores to someone I can trust, Len Wein. Best, the art is finally in the hands of someone who approaches the talent of Gil Kane, Dave Gibbons. With only a few exceptions, **GL** has been "blessed" by artists more interested in filling the panel than telling the story, and it's a genuine relief to the eyes to be able to know at a glance **exactly** what's going on on a page. My only quarrel with Gibbons' Green Lantern is that he seems to be on the beefy side; the Mike Sekowsky, rather than the Gil Kane version. Again, no predictions about how I'll feel in a year, but this one's promising.

§ § §

Pacific's **SOMERSET HOLMES** also arrived sometime over the past couple of months. It is touted as being "highly cimematic" in its approach, which means, in other words, that Brent Anderson has photographed the whole story before drawing it. The big problem here is that Bruce Jones' story has so little dialogue that I "read" the entire story in 90 seconds! Honest. I applaud the attempt to do a story set in what could be the real world—but the means used to tell the story are unsuccessful **as a comic book**. Brent **must** have spent a couple of weeks working on the art. I have better things to do than re-read a book just to give the art the cursory attention it deserves. So very little happened in the first issue that there wasn't much to go back and pick up anyhow.

I gues that's why comics have evolved into panels featuring pictures and word balloons.

§ § §

My congratulations—I suppose to Gerry Conway, who probably wrote the dialogue and panel breakdowns over Roy Thomas's plot, or perhaps to Chuck Patton, if they work Marvel style—on **JUSTICE LEAGUE OF AMERICA #219** for the tackiest one-panel single-entendre that I can ever remember seeing (page eight, panel two). The CMAA was out to lunch that day, obviously.

§ § §

Speaking of the **JLA**, it was a surprise to see the annual JLA/JSA team-up take up only two issues this year. Instead of stretching out a one-issue plot to three as is usually the case. The new origin of the Black Canary, effectively slicing twenty years off her age by making her her own daughter (you have to read it), is rather distressing—not because I disliked the story, but because it's an admission that while Earth-Two characters are aging more-or-less at a normal rate, Earth-One's aren't. I'm sorry if this offends all of you who think we die-hards pay too much attention to minutiae like this, but it still bothers me. Obviously, it bothered Len Wein, Marv Wolfman and Roy Thomas enough that they had to explain why BC wasn't old enough to be GA's mother.

And why she would go around and unembarrassingly talk about the size and length of GA's arrows.

§ § §

Here's an added benefit purchasers of the new **GREEN LANTERN/GREEN ARROW** mini-series receive that they didn't get in the original printing back in the '60s: blood. Adams' new cover for **#2** would make a splatter-movie fan proud, and in the reprint of **#78**, Green Arrow makes mincemeat of a biker's face, lovingly re-rendered in magenta. Why the blood doesn't flow every time one or another of the characters gets slugged—which they are repeatedly—remains a mystery. Perhaps this indicates restraint?

§ § §

I've been going to comic-book conventions for years. Fourteen years this year, in fact. Up until May, I brought everything home that I bought.

Maybe it's a sign of advancing age, but somewhere along the line this June I lost copies of **WESTERN COMICS #69**, **FOX AND CROW #50** and **KERRY DRAKE** (Argo) **#1**. Frustrating, especially 'cause I have been looking for the four issues of **WESTERN** I need for five years, and that was the first time I'd seen a copy for sale (the one I have is coverless).

This year's big Chicago con was fruitful for me in purchases, as I came home with more than a comics box full, including over a hundred '50s DCs I needed. Unfortunately, circumstances (including our not being able to get a hotel room) meant that my stuff got trundled all over the hotel for one reason or another, and I lost at least three more comics: **OUR ARMY AT WAR #89**, **SGT. BILKO #17** and **HERE'S HOWIE #8**, a **Yogi Bear** Kellogg's drinking mug, and my 12" by 18" drawing pad, with some of my work in it. Hopefully, some of it will turn up in the possession of Dean Mullaney and Cat Yronwode (who kindly let us stay in the spare room of their suite) took back to California with them—but if anyone else who was in Chicago found this stuff, please send it to me and I'll reimburse you for shipping and packaging.

Could it be that my feeling of age are actually corroborated by premature senility?

§ § §

Other than that, it was an enjoyable convention. Finally got to meet Fred Hembeck, who we've corresponded with since 1970, went to John Byrne's home (which he is leaving to move to New York) for a barbecue and got to meet Jim Shooter; and discovered another collector on my wavelength, Craig Yoe. Also renewed acquaintances with about fifty other people who I'll refrain from mentioning only because I'm certain to leave someone out.

When I mentioned to DC's Mike Flynn that I had missed the DC panel—in fact, that I missed **all** the panels, as usual, he looked rather incredulous. Honest—I doubt that I had spent more than two hours of the three days I was there not looking through dealers' wares. I note that the New York and San Diego conventions seem to be shrinking in length; I'd love to see Chicago go to four days sometime.

§ § §

The one news item that I did pick up on before Mike told me was that Murphy Anderson was in attendance at the convention and that **P.S. MAGAZINE**, which had taken up all his time since his last stint with DC in the mid-'70s, had not signed him to a new contract. He will be back at DC doing unspecified projects—and nothing could make me happier. Had I to chose, Murphy Anderson would easily be the man I'd pick as favorite artist—and looking back to the first stack of comics I bought, it's no wonder: he drew **HAWKMAN #4** and **SHOWCASE #55** (still one of my all-time favorites), and inked the covers of **FLASH #147**, **JUSTICE LEAGUE OF AMERICA #30**, **THE ATOM #15** and **GREEN LANTERN #31**, and he did the covers for the second issues I bought of **BATMAN (#167)** and **DETECTIVE (#333)**. When you add the fact that he also drew the ad for the Aurora Superman model kit on the backs of the comics, well, you can see how I would be more than a little ingrained with the idea that his versions of the characters were the **right** versions.

Now DC, let's not waste him like Marvel's doing with Joe Sinnott.

§ § §

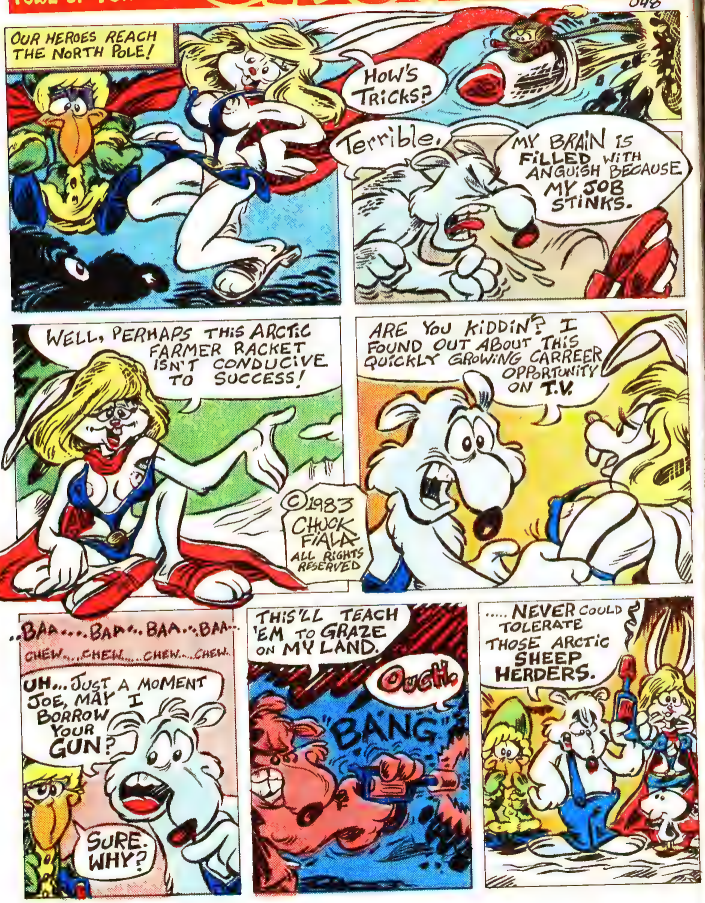
Sam Kujava sends word that Lee Ellas has recently had open-heart surgery. We all wish you a speedy recovery, Lee!

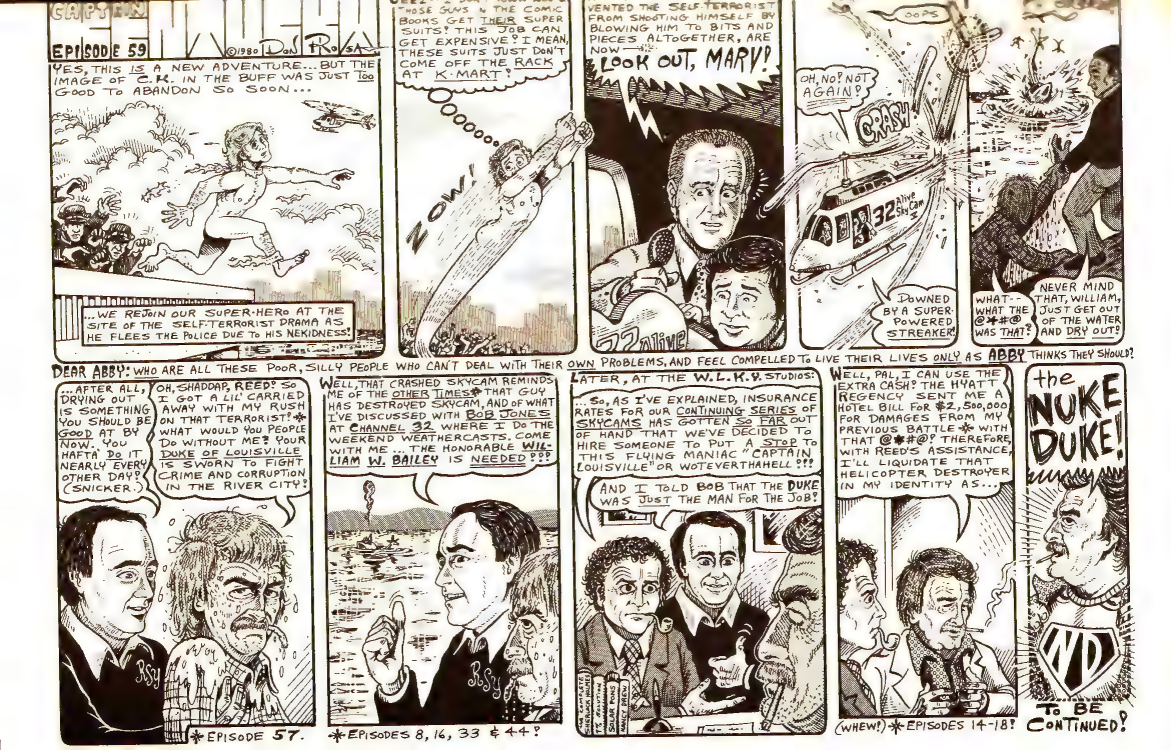
-Mike Tiefenbacher

BULLET CROW — by CHUCK FIALA

★ ★ ★

FOWL OF FORTUNE


OUR HEROES REACH THE NORTH POLE!
HOW'S TRICKS?
Terrible.
MY BRAIN IS FILLED WITH ANGUISH BECAUSE MY JOB STINKS.
WELL, PERHAPS THIS ARCTIC FARMER RACKET ISN'T CONDUCIVE TO SUCCESS!
©1983 CHUCK FIALA ALL RIGHTS RESERVED
ARE YOU KIDDIN'? I FOUND OUT ABOUT THIS QUICKLY GROWING CARREER OPPORTUNITY ON T.V.
..BAA....BAA..BAA..BAA..
CHEW...CHEW...CHEW...CHEW.
UH...JUST A MOMENT JOE, MAY I BORROW YOUR GUN?
SURE. WHY?
THIS'LL TEACH 'EM TO GRAZE ON MY LAND.
Ouch!
"BANG"
.....NEVER COULD TOLERATE THOSE ARCTIC SHEEP HERDERS.


CAPTAIN
EPISODE 59
©1980 Don Rosa
YES, THIS IS A NEW ADVENTURE... BUT THE IMAGE OF C.K. IN THE BUFF WAS JUST TOO GOOD TO ABANDON SO SOON...
...WE REJOIN OUR SUPER-HERO AT THE SITE OF THE SELF-TERRORIST DRAMA AS HE FLEES THE POLICE DUE TO HIS NEKIDNESS!
THOSE GUYS @ THE COMIC BOOKS GET THEIR SUPER SUITS! THIS JOB CAN GET EXPENSIVE? I MEAN, THESE SUITS JUST DON'T COME OFF THE RACK AT K-MART!
ZOW!
VENTED THE SELF-TERRORIST FROM SHOOTING HIMSELF BY BLOWING HIM TO BITS AND PIECES ALTOGETHER, ARE NOW—
LOOK OUT, MARV!
OOPS
OH, NO! NOT AGAIN?
CRASH!
32 Alive! SkyCam 32
DOWNED BY A SUPER-POWERED STREAKER!
WHAT-- WHAT THE @*#&@ WAS THAT?
NEVER MIND THAT, WILLIAM, JUST GET OUT OF THE WATER AND DRY OUT?
DEAR ABBY: WHO ARE ALL THESE POOR, SILLY PEOPLE WHO CAN'T DEAL WITH THEIR OWN PROBLEMS, AND FEEL COMPELLED TO LIVE THEIR LIVES ONLY AS ABBY THINKS THEY SHOULD?
...AFTER ALL, DRYING OUT IS SOMETHING YOU SHOULD BE GOOD AT BY NOW. YOU HAFTA DO IT NEARLY EVERY OTHER DAY! (SNICKER.)
OH, SHADDAP, REED! SO I GOT A LIL' CARRIED AWAY WITH MY RUSH ON THAT ASTEROID! WHAT WOULD YOU PEOPLE DO WITHOUT ME? YOUR DUKE OF LOUISVILLE IS SWORN TO FIGHT CRIME AND CORRUPTION IN THE RIVER CITY!
WOW!
BSSY
EPISODE 57.
WELL, THAT CRASHED SKYCAM REMINDS ME OF THE OTHER TIMES @ THAT GUY HAS DESTROYED SKYCAM, AND OF WHAT I'VE DISCUSSED WITH BOB JONES AT CHANNEL 32 WHERE I DO THE WEEKEND WEATHERCASTS. COME WITH ME ... THE HONORABLE WIL-LIAM W. BAILEY IS NEEDED ???
BSSY
EPISODES 8, 16, 33 & 44?
LATER, AT THE W.L.K.Y. STUDIOS:
...SO, AS I'VE EXPLAINED, INSURANCE RATES FOR OUR CONTINUING SERIES OF SKYCAMS HAS GOTTEN SO FAR OUT OF HAND THAT WE'VE DECIDED TO HIRE SOMEONE TO PUT A STOP TO THIS FLYING MANIAC "CAPTAIN LOUISVILLE" OR WOTEVERTHAHELL ???
AND I TOLD BOB THAT THE DUKE WAS JUST THE MAN FOR THE JOB!
THE SAINT, BEST OF THE SPIDER-MAN, THE AMAZING SILVER SURFER, MARVEL PREMIERE
WELL, PAL, I CAN USE THE EXTRA CASH! THE HYATT REGENCY SENT ME A HOTEL BILL FOR $2,500,000 FOR DAMAGES FROM MY PREVIOUS BATTLE @ WITH THAT @*#@! THEREFORE, WITH REED'S ASSISTANCE, I'LL LIQUIDATE THAT HELICOPTER DESTROYER IN MY IDENTITY AS...
(WHEW!) @ EPISODES 14-18!
the NUKE DUKE!
TO BE CONTINUED!

©1980 Don Ross
Captain Kentucky
EPISODE SIXTY
While in hot pursuit, a Piper Cheyenne on a commissioned quest for W.L.K.Y. TV: Before a sixth rather expensive "SkyCam" copter can be destroyed, C.K. ("clumsy Kurt") must be stopped! And the job has been awarded to...
Pilot Reed Yadon and the Honorable William W. Bailey!
I've got to hand it to you, William! You've really risen to this important task! You're a new man - clean shaven, hair trimmed, civil tongued..
Yes, Mr. Yadon, my public just doesn't realize what a suave and polished individual I am! I'm really quite the urbane sophisticate.
And I'll tell you my secret for vanquishing this super-powered nut? Nearly a year ago I chanced upon a lot'vial of his super-juice. The nasty chemical waste that apparently gives him, whoever he is, his temporary super-strength.
Episode 14.
When I again become the "nuke duke", I'll beat the @*#@ outta' that ★★★, and channel 32 will pay us enough to open that Stucky's franchise on I-71! Now shut-the-@*#@up and pull up alongside that ★★ ??!
Flying the smog above the city is... Captain Kentucky!!
My reporter's paycheck barely covered this new costume. I certainly hope it lasts longer than the others!
C.K.'s predecoded secret message: Any advertiser who even mentions Christmas prior to Thanksgiving should be boiled in plum pudding and buried with a stake of holly where the sun don't shine!!!
What the..? I hate tailgaters?
Yes, Reed, I'm about to lash out at this rampant liberalism in the world that's responsible for the headlong and proliferating decline in human morality that (etc., etc., etc.)
William, you lean so far to the right that sometimes you tend to fall over completely!
Not true! That's only when I drink too much of my ...uh...medicine.
Awright, pal, I'm gonna' down some a' this @*#@ glop! It always produces a helluva' energy blast... So stand way-the-@*#@-back!
Stand back?! We're in a small aircraft! How can I stan-
I'll get that ★★ now, Reed! You get airborne again as soon as y'can!
Uh... affirmative William...
We meet again, scum! You're about to become part a' those processions with the headlights on and the lil' flags waving! You're about to do battle with the Alpha and the Omega!
Great Honk! Not you again?!?
Why me, Lord? Why me?!

THE SEEKERS
by John Burns and Phil Douglas

THE SEEKERS
by J. M. Burns & P. Douglas
GULL ISLAND... WHERE SEEKER JACOB BENEDICK IS INVESTIGATING THE STRANGE CASE OF THE MISSING MONEYWOOMERS... AND WHERE SUDDENLY...
A GUARD DOG!
AND GUARDING WHAT, I WONDER?
OH, MY GOD, THIS SAVAGE BRUTE AT MY HEELS — AND WHAT LOOKS LIKE AN ELECTRIC FENCE AHEAD! WHAT NOW?
JACOB DECIDES THIS ISN'T THE TIME TO FIND OUT, BUT THEN...

THE SEEKERS
by J. M. Burns & P. Douglas
TRAPPED BETWEEN AN ELECTRIFIED FENCE AND A SAVAGE GUARD DOG, JACOB DESPERATELY PREPARES TO FIGHT FOR HIS LIFE...
OKAY, YOU BRUTE. AS I'VE NO GREAT WISH TO FRY ON THIS RUDDY WIRE...
YOU GOTTA BE PUT OUT OF MY MISERY, CHUM —
— BEFORE YOU START TEARING A CHUNK OUT OF MY THROAT!
HIGH VOLTAGE

THE SEEKERS
by J. M. Burns & P. Douglas
TIME... YOU AN' ME... PARTED COMPANY, YOU BRUTE...
ALLEY OOP!
AND IN THE SECURITY TOWER A WARNING LIGHT FLASHES...
COME ON, WE'VE GOT AN INTRUDER!

THE SEEKERS
by J. M. Burns & P. Douglas
QUICK! SOMEBODY'S BROKEN INTO THE COMPOUND!
'S ONE OF THE DOGS!
BUT HE SHOULD BE OUTSIDE THE ENCLOSURE. HOW...?
LOOK, THERE'S A GUY AT THE FENCE... SNOOPING AROUND!
BUT NOT FOR LONG!

The Menomonee Falls Gazette

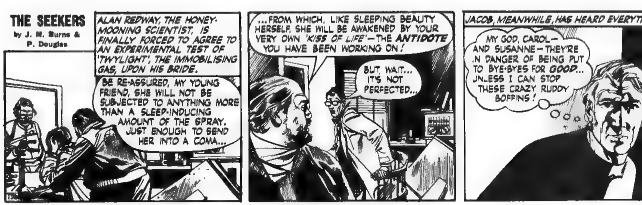
THE SEEKERS
by J. M. Burns & P. Douglas
IN HIS QUEST FOR THE MISSING HONEYMOONERS, JACOB FINDS AN UNFRIENDLY WELCOME AT GULL ISLAND RESEARCH STATION...
THEN, AS ONE GUARD RUSHES FORWARD FOR A CLOSER AIM...
DON'T ATTACK ME, YOU IDIOT DOG! GET BACK!
BACK, I SAY... AAAAAGHH!
THE MADDENED DOG HAS DRIVEN ONE OF ITS OWN GUARDS ON TO THE ELECTRIFIED FENCE...
POOR DEVIL...
BUT THERE'S ANOTHER ONE SOMEWHERE GUNNING FOR ME... AND GOD KNOWS HOW MANY BRUTES LIKE THAT ON THE LOOSE!
MUST BE SOMETHING PRETTY IMPOR THEY'RE WORKING ON HERE... SOMET THEY'LL EVEN KILL TO PROTECT
ONLY BLUE STAR PERSONNEL BEYOND THIS POINT
WHAT GOES ON HERE, I WONDER...?
ALAN REDWAY—WHO CAME TO THIS ISL ON HONEYMOON SIX WEEKS AGO! NOW THIS "PROJECT TWYLIGHT" MORE IMPORTA THAN HIS BRAND-NEW BED-MATE...?
SO OUR MISSING BOFFIN-BOY IS WORKING HERE ON SOMETHING THEY GUARD WITH ARMED THUGS, DOGS AND ELECTRIFIED FENCES!
CAN HARDLY BE A CURE FOR THE COMMON COLD...
WHAT'S THAT—AN INTRUDER IN OUR MIDST? NOT TO WORRY, HE WON'T GET OUT... "PROJECT TWYLIGHT" WILL SEE TO THAT!

THE SEEKERS
by John Burns and Phil Douglas

THE SEEKERS
by J. M. Burns & P. Douglas
AT A SECRET RESEARCH STATION ON A REMOTE SCOTTISH ISLE...
SUCCESS, REDWAY!
YOUR PRODUCT HAS KNOCKED 'EM ALL COLD— THE BIRDS... THE FISHES...
AND NOW WE'RE READY TO GO TO WORK ON BIGGER FISH!
WH-WHAT DO YOU MEAN, DOCTOR?
THE SEEKERS
by J. M. Burns & P. Douglas
SEE, REDWAY... THIS BIRD...
ONE OF A WHOLE COLONY WE'VE... ER... GROUNDED WITH YOUR BRAIN-CHILD 'TWYLIGHT'
NOW WE INTEND TO EXPERIMENT ON A REAL BIRD... A HUMAN DOLLYBIRD...
HE MEANS, OF COURSE, MY DEAR FELLOW... YOUR WIFE!
THE SEEKERS
by J. M. Burns & P. Douglas
ON GULL ISLAND, BIRDS HAVE DROPPED LIFELESS FROM THE SKY... FISH WASHED DEAD UPON THE SHORE...
AND JACOB OVERHEARS THE NEXT MOVE OF 'OPERATION TWYLIGHT'
USE THIS STUFF ON CAROL? YOU... YOU MUST BE INSANE, KLINE!
CONTROL YOURSELF, REDWAY! AREN'T YOU FORGETTING YOU SIGNED A CONTRACT DEVOTING EVERYTHING TO THIS PROJECT...
SO, IS IT TO BE YOUR WIFE WE EXPERIMENT ON— OR YOUR WIDOW?
THE SEEKERS
by J. M. Burns & P. Douglas
AS A SCIENTIST IN MY EMPLOY, REDWAY, I DEMAND THAT YOU CO-OPERATE...
CO-OPERATE? ON AN EXPERIMENT DIABOLICALLY USING MY OWN WIFE?
NEVER, YOU CRAZY SWINE!
YOU... YOU TOLD ME TO BE WORKING FOR THE GOVERNMENT, A PROJECT OF VITAL IMPORTANCE...
AND IT IS IMPORTANT— TO ME— THE MAN WHO CAN NOW PUT THE WHOLE WORLD TO SLEEP!

The Menomonee Falls Gazette

THE SEEKERS
by J. M. Burns & P. Douglas
IS THAT THE SECURITY PATROL OVERLOOKING THE REDWAY LOVENEST ?
WHAT...WHAT ARE YOU GOING TO DO ?
IT WOULD SEEM FOOLISH TO HAVE YOU KILLED REDWAY, WHEN I DESIRE YOUR CO-OPERATION IN THIS FINAL TEST OF OUR EXPERIMENT...
BUT UNLESS YOU AGREE I'LL HAVE THE DOGS TURNED LOOSE—ON THE BRAND-NEW MRS. REDWAY... FOR OPENERS, AS THEY SAY!


THE SEEKERS
by J. M. Burns & P. Douglas
ALAN REDWAY, THE HONEY-MOONING SCIENTIST, IS FINALLY FORCED TO AGREE TO AN EXPERIMENTAL TEST OF 'TWYLIGHT', THE IMMOBILISING GAS, UPON HIS BRIDE.
BE RE-ASSURED, MY YOUNG FRIEND, SHE WILL NOT BE SUBJECTED TO ANYTHING MORE THAN A SLEEP-INDUCING AMOUNT OF THE SPRAY. JUST ENOUGH TO SEND HER INTO A COMA...
...FROM WHICH, LIKE SLEEPING BEAUTY HERSELF, SHE WILL BE AWAKENED BY YOUR VERY OWN 'KISS OF LIFE'—THE ANTIDOTE YOU HAVE BEEN WORKING ON!
BUT WAIT... IT'S NOT PERFECTED...
JACOB, MEANWHILE, HAS HEARD EVERYTH
MY GOD, CAROL— AND SUSANNE—THEY'RE IN DANGER OF BEING PUT TO BYE-BYES FOR GOOD... UNLESS I CAN STOP THESE CRAZY RUDDY BOFFINS!

THE SEEKERS
by J. M. Burns & P. Douglas
THAT CHOPPER'S ALL SET FOR KLINE AND CO. TO CARRY OUT THEIR CROP-SPRAYING — USING A HUMAN CROP— UNLESS...
...I GO INTO THE HIGH-JACK BUSINESS...
AAAAGH!
BUT AS JACOB SWIFTLY SMUGGLES THE G OUT OF SIGHT AND STEALS ON BOARD...
HELL, I'D FORGOTTEN ABOUT THEIR RUDDY WATCH-DOGS! THIS BRUTE'LL GIVE THE WHOLE GAME AWAY!

THE SEEKERS
by J. M. Burns & P. Douglas
JACOB HIDES IN THE RESEARCH-STATION HELICOPTER. BUT...
SHUT UP, YOU SON OF A BITCH! THOSE CRAZY BOFFINS MUSTN'T FIND ME HERE!
WHAT'S UP WITH THE DOG? HAS IT SNIFFED OUT THE INTRUDER WE'VE GOT ON THE ISLAND?
IF THAT'S THE CASE, YOU STAY AND DEAL WITH THE MATTER, REDWAY AND I MUST CARRY OUT THE FINAL EXPERIMENT!
I'LL GIVE OUR UNWELCOME VISITOR A FRE SAMPLE OF THE STUFF. THAT'S KNOCKED O ALL THE BIRDLIFE ON THIS ROCK...
WHICH'LL INCLUDE SOON THE BIRD OUR MR. REDWAY MARRIER WON'T ?

THE SEEKERS
by John Burns and Phil Douglas

THE SEEKERS
by J. M. Burns & P. Douglas
ON A REMOTE SCOTTISH ISLAND THE FINAL STAGES OF A FRIGHTENING EXPERIMENT ARE ABOUT TO BEGIN...
BUT WHY, DOCTOR? WHY MY WIFE? IF SOMETHING SHOULD GO WRONG... IF THE ANTI-SPRAY DOESN'T WORK...?
IT WILL—IT MUST! THINK POSITIVE REDWAY! WITH THE SUCCESS OF PROJECT 'TWYLIGHT' WE'LL HAVE THE WORLD AT OUR FEET!
AH, AND THERE'S YOUR OWN LITTLE WORLD, MY DEAR FELLOW... WHERE THE CHARMING, YOUNG MRS. REDWAY WILL SOON MAKE HER NOBLE CONTRIBUTION TO SCIENCE!
THIS NUTTER MEANS IT! HE'S WILLING TO USE THAT GIRL AS A HUMAN GUINEA-PIG... SUSANNE, TOO, IF SHE'S STILL WITH HER DOWN THERE!
THE SEEKERS
by J. M. Burns & P. Douglas
FROM GULL ISLAND, SUSANNE REPORTS BACK TO SEEKERS' H.Q....
YES, THE HONEYMOONERS HAVE BEEN FOUND, UNA. YOUR NIECE HAS SET UP HOME HERE WHILE HER HUSBAND IS WORKING ON SOME HUSH-HUSH PROJECT AT THE ISLAND RESEARCH STATION...
MISS DOVE COME QUICKLY...
MORE ANON, BOSS. THE BRIDE DOTH CALL...
WHAT IS IT, MRS. REDWAY?
LOOK—THAT HELICOPTER! IT'S THE ONE THEY USE FOR THEIR EXPERIMENTS! WHAT'S IT DOING CIRCLING OVER THIS HOUSE?
THE SEEKERS
by J. M. Burns & P. Douglas
UNAWARE THAT THEY ARE TO BE HUMAN GUINEA-PIGS...
LET'S SEE WHAT THAT HELICOPTER WANTS...
HOW NICE. YOUR LITTLE WIFE HAS RUN OUT TO WELCOME US...
BUT WHO'S THE OTHER ONE WITH HER? NOT THAT IT MATTERS. WE CAN FIND THAT OUT AFTER THE EXPERIMENT!
TOO LATE! I'M RELEASING PROJECT 'TWYLIGHT' ... NOW!
NO, KLINE! I'M DAMNED IF I LET YOU TEST THIS STUFF ON MY WIFE —OR ANYONE ELSE!
THE SEEKERS
by J. M. Burns & P. Douglas
AT LAST, REDWAY, THE LONG-AWAITED DEMONSTRATION!
WATCH THE EFFECT ON YOUR WIFE AND FRIEND AND SEE HOW OUR NEW SLEEP-INDUCING SPRAY CAN...
TWYLIGHT
...IMMOBILISE MANKIND!

PAUL TEMPLE
by Francis Durbridge and Phil Mendoza

PAUL TEMPLE
by FRANCIS DURBRIDGE
HEY— ALL OF YOU! WHAT'S GOING ON? CAN'T YOU TAKE YOUR LIQUOR?
RIGHT, HARRY— BRING THE ROPE
ALL RIGHT, GENTLEMEN YOU WON'T NEED THE BUT WE MAY FIND A USE FOR IT!

PAUL TEMPLE
by FRANCIS DURBRIDGE
I SAID DROP THAT ROPE, GENTLEMEN!
WELL DONE, JINN!
ATTA-GIRL!
YOU CAN'T LEAVE ME HERE LIKE THIS!
WHY NOT? YOUR FRI WILL BE COMING RO IN A FEW HOURS— WHICH TIME I THI ZENON KAPSKOUS HAVE ORGANISED FAREWELL P FOR Y

PAUL TEMPLE
by FRANCIS DURBRIDGE
HOW ARE YOU FEELING NOW, MIKA?
THANKFUL— OH SO THANKFUL TO BE AWAY FROM THAT MADHOUSE
SURELY IT WON'T CARRY ALL OF US?
IF IT DOESN'T, I'LL SWIM BEHIND YOU!
PREPARE TO TAKE ABOA THE GODDE APHRODIT AND HER HAND- MAIDEN
AHOY, THERE... IDENTIFY YOURSELVES!

PAUL TEMPLE
by FRANCIS DURBRIDGE
LOOKS AS IF KAPSKOUS GOT THE MESSAGE. THE LAW IS MOVING IN!
LYNN, SEE IF YOU CAN CONTACT KAPSKOUS'S YACHT ON THE RADIO, AND FIX A RENDEZVOUS
DADDY! IT'S ME... MIKA!
MY FRIENDS... A VERY GRATEFUL TOAST— TO A OF YOU!

The Menomonee Falls Gazette

PAUL TEMPLE
by FRANCIS DURBRIDGE

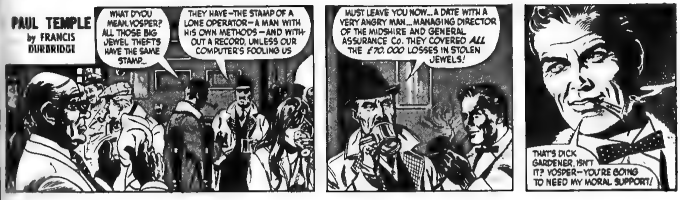
ALWAYS ON A THURSDAY

BUSY, INSPECTOR?
SO-SO, FRED...
HOSPER! YOU LOOK POSITIVELY MALDUN... SOMETHING WRONG AT THE YARD?
NOTHING THAT YOU HAVEN'T READ ABOUT IN THE PAPERS... DAMN THEM!

PAUL TEMPLE
by FRANCIS DURBRIDGE

HOSPER — YOU'RE DEPRESSED! COULD IT BE THOSE BIG JEWEL THEFTS? THEY SEEM TO BE STANDING YOU ALL ON YOUR HEADS!
NO NEED FOR SARCASM, TEMPLE... IN FACT, WE'RE ON TO IT NOW... ONLY A MATTER OF TIME...
TIME IS HARDLY ON YOUR SIDE, OLD MAN. SIX THEFTS IN THREE MONTHS, INVOLVING £70,000 OR MORE — ALL WITH THE EARMARKS OF THE SAME GANG.
YOU'RE WRONG THERE, FOR A START... NO GANG... NO EARMARKS!

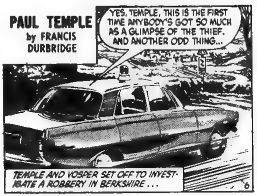
PAUL TEMPLE
by FRANCIS DURBRIDGE


WHAT D'YOU MEAN, HOSPER? ALL THOSE BIG JEWEL THEFTS HAVE THE SAME STAMP...
THEY HAVE — THE STAMP OF A LONE OPERATOR — A MAN WITH HIS OWN METHODS — AND WITH-OUT A RECORD, UNLESS OUR COMPUTER'S FOOLING US
MUST LEAVE YOU NOW... A DATE WITH A VERY ANGRY MAN... MANAGING DIRECTOR OF THE MIDSHIRE AND GENERAL ASSURANCE CO. THEY COVERED ALL THE £70,000 LOSSES IN STOLEN JEWELS!
THAT'S DICK GARDENER, ISN'T IT? HOSPER — YOU'RE GOING TO NEED MY MORAL SUPPORT!

PAUL TEMPLE
by FRANCIS DURBRIDGE

TEMPLE! WHAT THE HELL ARE YOU DOING HERE? HAVEN'T WE ENOUGH TROUBLE?
COOL OFF, DICK. I'M ONLY TRYING TO HELP
WELL, YOU MIGHT START BY FINDING OUT JUST HOW MUCH LONGER THE MIDSHIRE AND GENERAL HAVE TO GO ON PAYING OUT CLAIMS WHILE THESE BRILLIANT YARD MEN GET NOWHERE!
YOU KNOW PERFECTLY WELL, MR. GARDENER, THAT SOMEBODY ON YOUR STAFF IS FEEDING INFORMATION TO THE THIEF... WE ARE VETTING YOUR EMPLOYEES THOROUGHLY — AND THAT TAKES TIME!

PAUL TEMPLE
by Francis Durbridge and Phil Mendoza


PAUL TEMPLE
by FRANCIS DURBRIDGE
YES, TEMPLE, THIS IS THE FIRST TIME ANYBODY'S GOT SO MUCH AS A GLIMPSE OF THE THIEF... AND ANOTHER ODD THING...
TEMPLE AND VOSPER SET OFF TO INVESTIGATE A ROBBERY IN BERKSHIRE...

PAUL TEMPLE
by FRANCIS DURBRIDGE
ANDREA DONNISON TELLS HER STORY OF THE ROBBERY...
INSPECTOR VOSPER FROM SCOTLAND YARD, SIR!

PAUL TEMPLE
by FRANCIS DURBRIDGE
MISS DONNISON WAS JUST TELLING ME WHAT HAPPENED LAST NIGHT...YOU'D BETTER START AGAIN, MY DEAR!

I LIVE HERE WITH MY AUNT AND UNCLE, BUT THEY'RE ABROAD, AND I'M ALONE IN THE HOUSE—EXCEPT FOR A DAILY HELP. LAST NIGHT, I HAD GONE TO BED, BUT WAS LYING AWAKE, READING...

The Menomonee Falls Gazette

PAUL TEMPLE by FRANCIS DURBRIDGE

ANDREA CONTINUES HER STORY...

I PICKED UP A TORCH AND CREPT ALONG TO MY AUNT'S BEDROOM...

THERE **WAS** SOMEBODY IN THERE, SO I DECIDED TO CREEP DOWN STAIRS AND RING THE POLICE...

I'D GOT HALFWAY DOWN THE STAIRS WHEN I HEARD A VOICE SAY, 'STOP WHERE YOU ARE AND DON'T MAKE A SOUND!' I LOOKED UP AND SWUNG MY TORCH UPWARDS, AND THERE I SAW HIM IN THE BEAM...

PAUL TEMPLE by FRANCIS DURBRIDGE

THE TORCH BEAM SHONE FULL ON THE MAN... HE WAS LEANING ON THE BANISTER RAIL, LOOKING DOWN AT ME...

WHAT HAPPENED THEN?

I SWITCHED OUT THE TORCH AND THREW IT AT HIM... THEN BOLTED DOWN STAIRS, LOCKED MYSELF IN THE LIBRARY...

I DIALLED 999 AND TOLD THE POLICE WHAT HAD HAPPENED... BUT BY THE TIME THEY ARRIVED THE MAN HAD GONE—AND SO HAD ALL MY AUNT'S JEWELLERY!

PAUL TEMPLE by FRANCIS DURBRIDGE

CAN YOU DESCRIBE THE MAN YOU SAW ON THE STAIRS?

OF COURSE... HE WAS MEDIUM HEIGHT...

11

THICKSET— I'D SAY RATHER PORTLY... CULTURED VOICE!

SERGEANT! GET SANDERS TO BRING IN HIS IDENTIKIT...

WE SHAN'T NEED THAT OLD THING!

PAUL TEMPLE by FRANCIS DURBRIDGE

YOU DON'T SEEM TO HAVE MUCH TIME FOR OUR IDENTIKIT, MISS DONNISON!

OH, I'M SURE IT'S A SPLENDID DEVICE! BUT WE SIMPLY DON'T NEED IT...

I'M A THIRD YEAR ART STUDENT... AND IF YOU WAIT A MINUTE WHILE I GET A SKETCH-PAD, I'LL SHOW YOU WHAT I MEAN

BRIGHT GIRL, THAT... EXCELLENT WITNESS, I'D SAY... OBSERVANT, INTELLIGENT...

...AND JUST A SHADE TOO SURE OF HERSELF, PERHAPS?

AMERICOMICS NEWS

•A new mini-series has been announced to appear in 1984. Called **THE AC COMICS GALAXY OF STARS.** The three-part story will serve to give origins, specifics about powers, identities, etc. about the 60 heroes in the Americomics universe. Dan St. John and Rik Levins are the co-writers/editors, and art will be by everyone connected with the group.

•**THE SENTINELS OF JUSTICE,** a $1.00 book, has been scheduled for May, 1984. The new members of the group will be Captain Paragon, Stardust, Nightveil, Commando D, and the Scarlet Scorpion.

COMING COMICS

BLACK DIAMOND No. 3, December. "Mindkill" is by Bill Black, Don Secrease and Kevin Dzuban. The final confrontation with Darkfire and her Valkyrie squad. Also, **Colt** by Secrease and Rick Burchett. Paul Gulacy did the cover. [According to the latest issue of **PLAYBOY**, Lois Hamilton is supposed to play Black Diamond in the upcoming film.] [September]

STARMASTERS No. 2, December. W.O.S.P. explores the reasons for Stephanie Stills' killing rage in #1. Story and art by Tom Lyle. Also, **Breed** joins a group of interstellar mercenaries led by Tynan Kilgore. Story and art by Paul Ryan. Paul Gulacy did the cover. [September]

COMIC BOOK HALL OF FAME

By Don Rosa

It's been quite a while since the last installment of **HOF**, and I've decided to concentrate on **Information Center** for **TCR** and do future installments of this column in **THE COMICS BUYER'S GUIDE**. Space is more of a premium here, and I think you'd rather see questions answered here anyway.

Once again, this **HOF** is meant to spotlight specific issues, not entire series...and it seems as if most of you are getting the idea.

Our first nominations:

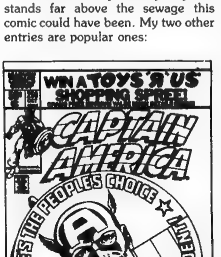
CHARLES DIXON—Birdsboro, PA.

Your point in the last issue was well taken. You pointed out the valuable aspects of the **Hall of Fame** column; that, more than just a curiosity, this column could be a neat way to introduce one's self to comics outside one's collecting interests. I'm game.

TWO-FISTED TALES #26: Kurtzman, Elder, Severin, Davis and Wood team up to help us understand the military disaster at the Chanjin Reservoir during the Korean War. It's a stand-out issue of one of the finest comics in creation.

REAL SCREEN COMICS #42: The Crow finally gets his comeuppance (temporarily, anyway) when the Fox outwits his schemes at every turn. How? The Fox merely sorts through his **FOX AND CROW** comic collection, wherein all of the Crow's con-jobs are detailed!

HOT WHEELS #5: This was DC's merchandising tie-in with Mattel Toys. In this issue, Alex Toth throws away the script he was given and treats us to a slickly-told mystery that stands far above the sewage this comic could have been. My two other entries are popular ones:



FANTASTIC FOUR ANNUAL #2: Doctor Doom's origin was well worth the wait.

AMAZING SPIDER-MAN ANNUAL #2: An unlikely team-up of Spider-Man and Dr. Strange contains the best aspects of both series.

TERRY CANNON—Oklahoma City, OK.

This is a quick note, giving you my selections for **Hall of Fame** consideration. I'm unsure how to select a few stand-out stories among so many classics. Do you choose personal favorites (Death of Ferro Lad, Gene Colan)? Great artwork (Byrne's **FF**, Ditko's **SPIDER-MAN**, Adams' **GREEN LANTERN/GREEN ARROW**)? Stories important to comic history (wedding of Reed and Sue Richards, death of Phoenix, C America's rebirth)? Also, are **Fame** comics the stories that are respected/important/eye-catc impressive comics that inspire fans more important?

Because of problems in sel only a "few" stories, I've chose great ones. Some of the st because off the quality in their and artwork, others because o pure entertainment.

SUPERMAN #164: "Showdow tween Luthor and Superman," Curt Swan [and George Klein thor challenges Superman to a fight." After travelling to a "ton-like" world, a showdown the hero (Luthor) and the (Superman) is completed coliseum of biased supporters- clever, quick-moving plot w good, semi-surprising ending.

SILVER SURFER #4: "The Goo Bad and the Uncanny" by Sta and John Buscema—Loki con the Silver Surfer that Thor is ev plans to overthrow Asgard. Surfer agrees to "vanquish" T exchange for freedom from Ea

CAPTAIN AMERICA #250: People's Choice"—Roger Ste John Byrne. Cap is announce presidential candidate and decide what's best for himself. Rogers and America. He re mixed advice. Perhaps this surprise selection, but the s well-organized and believable. from now, it will be a "classic

GREEN LANTERN #85-86: " birds Don't Fly" by Denny and Neal Adams—Green Lante Green Arrow battle the city's ing drug traffic and Speedy is to be a junkie. This story is t Neal Adams will always be r bered for. DC's best ever a best 50 cents I ever spent.

BILLY CAIRNS—Levittown, N

For my Comic Book H Fame, I'd choose:

X-MEN #132-138: The best st in recent years. Claremon Byrne's "Hellfire Club" and Phoenix" stories beat anythin ever seen.

SPIDER-MAN #200: The best versary story ever. Stan Lee page sums up everything Spider-Man.

DAREDEVIL #181: The most c issue of a comic ever. And al eyes! Miller draws the best ey ever seen.

FANTASTIC FOUR #236 an Two great oversized Byrne Byrne really brings the FF to

I'd also like to add **SPI MAN #33** (which is mentioned this column) and **X-MEN** (Kitty's Fairy Tales").

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GERALD R. POOLE—Martins Ferry, OH

I'd like to second the nominations for **FF #39-40, SPIDER-MAN** and **CAPTAIN AMERICA #113**... and include these:

NICK FURY, AGENT OF SHIELD: Colan/Giacoia's artwork is fine, and the story about Scorpio's being Fury's brother and taking Fury's place is excellent.

AMAZING ADVENTURES #39: The best issue of the **Killraven** series. Buscema/Russell's artwork reaches a peak with this story.

MYSTERIOUS SUSPENSE #1: Ditko at his best. The Question battling against a realistic villain. A philosophical treat.

ACTION #318-319: "The Death of Luthor." Luthor on a planet where he is a hero, Superman powerless and accused of Luthor's death. A different twist in the Superman-Luthor battle.

MASTER OF KUNG FU #114: Boeench's parallel stories along with Day's artwork blend together in a special way.

RAMPAGING HULK #7: The Man-Thing story "Among the Great Divide." I don't know if you'll count this story out of a black-and-white book, but Gerber puts in a fine story on a multiple personality with the Man-Thing watching.

DALE COE—Warrington, Cheshire, ENGLAND.

Here's where I join in. Ready or not—

FLASH #123: Not only the comic that started the alternate Earths rolling, but just the reintroduction of the Golden-Age Flash, but also a bloody good read. The nearest thing to a perfect comic I've yet to see.

BATMAN #156: "Robin Dies at Dawn," an excellent story marred only by Bob Kane's (?) deteriorating artwork. This was the first time I was exposed to a less-than-infallible Batman.

MYSTERIOUS SUSPENSE #1: How many words can Steve Ditko cram into one balloon? (I counted 72 words in one balloon.) But what a story! What a paragon of virtue. I've read this dozens of times and I'm going to read it again today.

WORLD'S FINEST #142: The first appearance of the Composite Superman. Beautiful Swan/Klein art. Great dialogue: "I'll break Batman like a doll!"

WORLD'S FINEST #146: The next best in the early "New Look" WF. Batman, Son of Krypton." A neat idea, very well-written, with an emotional ending. And again, beautiful art.

MAGNUS, ROBOT FIGHTER #1: The first and the best. No words of mine can do justice to Russ Manning's art. This origin story packed more punch than the others.

DETECTIVE #327: The first new-look **Batman** story. Infantino's first and best **Batman** art. An excellent story, great fun and a rare shot of Batman holding a gun on crooks. Plus, a giggle-filled Elongated Man romp. And all for ninepence!

By now, you've probably sussed that I am primarily a DC fan. There are many more comics I consider deserving of a Hall of Fame place, so I'll just list some without details: **AQUAMAN #11, DAREDEVIL #7, SUPERMAN #162, 166, MOON KNIGHT #2, HAWKMAN #18-19, THE ATOM #1, MYSTERY IN SPACE #90, SHOWCASE #73** [first **CREEPER**], **DETECTIVE #473**, etc.

STEVE CHAPUT—Westport, CT.

My own personal choices for the **Comic Hall of Fame**:

AMAZING SPIDER-MAN #32-33: Like just about all old-time Marvelites, I have to list these two books as some of the greatest stuff to find their way into four-color. The image of Spidey lifting the huge piece of machinery is one of my most vivid memories concerning the comics. I can think of nothing in the 200+ issues since that has ever touched me half as much.

SUPERMAN #162: The tale of Superman Red and Blue sticks in my mind as no other. This is how I always pictured the series coming to an end. Maybe too pat and perfect for today's cynical comic reader, but at the time, a real gem.

BLUE BEETLE #5: This was my first introduction to the Ditko philosophy. It comes closer than any of his other mainstream books to expressing the right/Libertarian platform on which all the Ditko heroes stand. The art is first-class Ditko, and the script (which I assume is written by Steve using a pseudonym) would make all but the most doctrinaire leftist think twice. A true classic!

MYSTERIOUS SUSPENSE #1: Runs a very close second to **BB #5** as one of the all-time great Ditko books. If only this title had continued!

Last, but not least, in case you thought I only read super-hero books, an issue of **LITTLE LULU** whose number I can't recall in which the whole gang is on board an ocean liner which crosses the equator. [This was "Lulu and Tubby in Australia" in **DELL GIANT COMICS #42.**] Probably not the funniest story in the series but one I still recall fondly, and one that was brought vividly to mind when I myself crossed the equator while in the navy, years later.

JOHN NICHOLS—Grady, AL.

For the **Comic Book Hall of Fame**:

JUSTICE LEAGUE #122: This was the first issue of the series that I read, so it didn't really matter that it was a **JLA Casebook** adventure. This issue features a too-little seen Aquaman as the hero of the day, and the awesome art of the late, great Dick Dillin.

AVENGERS #154-156 and **SUPERVILLAIN TEAM-UP #9**: The four-issue long Avengers/Attuma/Dr Doom story was the first **AVENGERS** I ever read. The Jack Kirby cover for **#156** is in my personal top-five covers of all time.

FANTASTIC FOUR #82: No, this isn't the first **FF** I read, but it is the best! No doubt about it, though, this is my most favorite cover of all time!

GARY DUNAIER—Flushing, NY.

SUPERMAN #300: Superbaby comes to Earth in 1976 and becomes the Superman of 2001. This is one of the first comics I ever bought, and it "feels" like a classic.

FANTASTIC FOUR #176: The FF and the Impossible Man visit the Marvel offices way back when Marvel used to be on Madison Avenue. I like this one because it has a good sampling of the Marvel Bullpen circa 1976. An interesting footnote to this issue: of the ten Bullpeners who appear in the story, only three are still at Marvel. Out of the remaining seven, five of them now work for DC!

WHAT IF? #11: Of all the comics where comics pros appear, this one has to be at the top. They take over the whole issue. For this reason, "What If the Original Marvel Bullpen Had Become the Fantastic Four?" is my favorite issue of **WHAT IF?**

THE FLASH #268: This is a good example of a story involving comic books. Where else does the story end with the hero getting a mint copy of a Golden-Age comic book? Anyone who collects "comics in comics" will enjoy this one.

STEVE RICHMOND—Milan, IN.

The **Hall of Fame** in **TCR** is an excellent idea! Here are my three nominations:

THE INVADERS #22: "The Fire That Died." The long-overdue origin of the Human Torch's sidekick Toro is told in the non-battlefield issue of **THE INVADERS**. The Torch's fiercely introspective attitude throughout the issue and his developing humanity is touching and foreshadows the same blossoming emotions in his future incarnation.

THE INCREDIBLE HULK #271: This

was the Rocket Raccoon issue. Not since early **HOWARD THE DUCK** had there been such original, to say nothing of adorable, funny animals as Rocky, Wall, Lylla and Uncle Pyko. Hopefully, we will eventually find out what are the secrets of the Firstcomers and their Gideon's Bible.

DEFENDERS #110: This has to be one of the most beautiful comics ever written. It touches upon so many important issues of our times—drug abuse, alcoholism, the search for meaning and identity. Nowhere in all comic literature is there more poignancy than in the last three pages of this story. This one really makes me wonder why they are called "comic" books.

[This writer did not put his/her name on the list of nominations, but I liked the variety of choices too much to discard it.]

LOIS LANE #54: "The Monster Who Loved Lois Lane." Simply the best of all those incredibly silly, but very entertaining **Lois Lane** stories of the early '60s. Great art by Kurt Schaffenberger, as always. This issue also has another wonderful story, "Lois Lane, Cupid."

SHOCK SUSPENSTORIES #11: "In Gratitude..." Of all the many relevance stories that appeared in **SHOCK SUSPENSTORIES**, I personally find this the most moving and powerful. The art by Wally Wood helps, of course, but this would have been a great story drawn by anyone.

CREEPY #63: "Jennifer." A perfect combination of art and story. Berni Wrightson's finest achievement, one which he has yet to equal. A **real** horror story, I particularly like the "circularity" of the plot—that the ending is the same as the beginning.

DETECTIVE #400, 402, 407 and **416**: There have been many great **Batman** stories over the years it's hard to pick any single one out—so I haven't! The first four Man-Bat stories are all evidence of the great storytelling ability of Frank Robbins, and the art on the first three, by Neal Adams, does no harm at all. Most fans groaned when they saw Robbins' art on **#416**, but I reckon he does as good a job as Adams. The cover of **#400**, along with **STRANGE ADVENTURES #207**, is my favorite comic cover.

AMERICAN SPLENDOR #5: "An Everyday Horror Story." Harvey Pekar's stories of everyday life (his) were quite a shock to someone raised on stories of super-folk. This story is my particular favorite and tells of Harvey's long recovery from an awkward illness. I strongly recommend **AMERICAN SPLENDOR** to anyone who hasn't yet discovered it.

GREEN LANTERN #85 and **86**: O'Neil, Adams and Giordano are the best team ever to have worked in comics, and these are the best. Comics doing what they do **sometimes**: address themselves to real issues.

RICH MORRISSEY—Framingham, MA.

Here are my top ten, in alphabetical order:

ADVENTURE COMICS #369-370: Stories, Jim Shooter; Art: Curt Swan and Jack Abel. For the most part, the fans of today who read the **LEGION OF SUPER-HEROES** say it's now better than it ever was, and I'd be hard-pressed to disagree with them. But this is the Legion I grew up with, back when Curt Swan still devoted his artistic talents to characters other than Superman alone, Jack Abel devoted his oft-neglected abilities to bringing out some atmosphere in an occult story, and Jim Shooter meant more to DC than someone most of their personnel blamed for their no longer working for Marvel. The Legion's greatest challenge up to that time, with a near-omnipotent villain, plenty of action, and subtle, yet detailed characterization—still one of the group's all-time classics, if not its finest hour.

ASTERIX AND THE ROMAN AGENT [LA ZIZANIE]: Story, Rene Goscinny; art, Albert Uderzo. Although sometimes American fans tend to forget it, the United States is not the **only** country that produces top-quality comics. Despite the greater success of other European series like **TINTIN**, and more recently **THE SMURFS** in this country, **ASTERIX** remains my favorite of those I've seen—a perfect blend of comedy and adventure, in a manner too little used here. This story has all the best elements of the series as a whole—good characterization, both of regulars and of new characters, situations carried to their logical (and hilarious) conclusions, and a genuine moral at the heart of all the light-hearted attempts of the Roman Empire to subjugate all of Gaul—attempts forever, at least in Asterix's world, doomed to failure. (Kim Thompson and others say this and the other stories are even better in the original French, but I'm grateful to the fine translations of Anthea Bell and Derek Hockridge, as should be all fans who, like myself, are functionally illiterate in all languages save English. But it's a pity I am, or this list would no doubt contain far more entries from other languages and countries.)

DAREDEVIL #168: Story and pencils, Frank Miller; inks, Klaus … Enough fans have praised t… work of Frank Miller and the… bittersweet saga of Matt M… and Elektra Natchios for … explanation to be superfluo… cept to say that few writers … artists have combined the … ences of first love with super… so easily and beautifully as… did here. It's surprising but … standable that this comic le… two years old is now selling fo… more.

DETECTIVE COMICS #4… Stories, Steve Englehart; ar… shall Rogers and Terry … Another classic series, dealing … much older "dark hero of the … and still the best. One of t… times there's been a series … **Batman** stories that didn't ar… another retelling of his origi… deep characterization showin… restraint (unlike some write… glehart never treated Batman … were a candidate for a … institution himself), most … classic villains including the … and the Joker, and a … combination of stylistic and … art. Englehart and Rogers wo… other **Batman** stories separate… their collaboration had a … quality to it that the others la…

DONALD DUCK #46: Story … Carl Barks. Like many of you… respondents, I didn't want to … **America's** greatest master … edy-adventure comic books … wanted something other th… overpraised, oft-reprinted st… "Only a Poor Old Man." "The … of Hondorica," this issue's le… everything a Barks fan could … Donald, Huey, Dewey and Lo… their Junior Woodchucks Gui… Gladstone Gander and his a… luck, a minor but importa… pearance by Uncle Scrooge, a… fascinating and lovingly-ill… locale (South America) and a… lutely brilliant and entirely sa… twist ending. (Of course, the f… it inspired a memorable fanzi… Don Markstein's **OM MARK… SKLOM STU**, didn't hurt eith…

GREEN LANTERN #45: Stor… Broome; art, Gil Kane a… Greene. One of the classic ex… of what made the Julius S… titles of the '60s so great … stories, art by people who on… came to be appreciated, and p… interesting guest-stars. I lik… one particularly because it l… back the original Finger … Green Lantern of the 1940s, … him up with his modern coun… and retired a long-standing s… Doiby Dickles, into a well-d… and happy life as the royal co… a distant planet. Although

POCKET CHECKLIST

ACTION COMICS #550
ALL STAR SQUADRON #28
AMETHYST, PRINCESS OF GEMWORLD #8
ARAK, SON OF THUNDER #28
AQUA LORD OF ATLANTIS #14
BLUE DEVIL #16
BATMAN AND THE OUTSIDERS #5
THE BEST OF DC #43 (Funny Stuff)
BLACKHAWK #265
THE DARING NEW ADVENTURES OF SUPERGIRL #14
DC COMICS PRESENTS #64
DETECTIVE COMICS #533
THE FLASH #328
THE FURY OF FIRESTORM #19
G.I. COMBAT #261
GREEN LANTERN #171
GREEN LANTERN/GREEN ARROW #3
JONAH HEX #79
JUSTICE LEAGUE OF AMERICA #221
THE LEGION OF SUPER-HEROES #306
NEW ADVENTURES OF SUPERBOY #48
THE NEW TEEN TITANS #37
THE OMEGA MEN #9
POWER LORDS #1
SAGA OF THE SWAMP THING #19
SGT. ROCK #383
STAR TREK #1
SUPERMAN #390
SWORD OF THE ATOM #4
THRILLER #2
WARLORD #76
WONDER WOMAN #310
WORLD'S FINEST COMICS #298

September

- ☐ ALIEN WORLDS #5
- ☐ AMERICAN FLAGG #4
- ☐ BLACK DIAMOND #3
- ☐ BLACK HOOD #3
- ☐ BLUE RIBBON COMICS #3
- ☐ BOLD ADVENTURE #2
- ☐ CEREBUS THE AARDVARK #54
- ☐ DEMON DREAMS #1
- ☐ DNAgents #6
- ☐ ECLIPSE MONTHLY #3
- ☐ ELRIC OF MELNIBONE #4
- ☐ E-MAN #10
- ☐ THE FLY #4
- ☐ HALL OF FAME #3
- ☐ I AM COYOTE #1
- ☐ JON SABLE,FREELANCE #8
- ☐ MARS #1
- ☐ MS. TREE #4
- ☐ SILVER STAR #6
- ☐ STAR MASTERS #2
- ☐ STARSLAYER #12
- ☐ THRILLOGY #1
- ☐ WARP SPECIAL #2

- ☐ BATTLEFIELD ACTION #84
- ☐ BEYOND THE GRAVE #12
- ☐ FIGHTIN' ARMY #167
- ☐ FIGHTIN' NAVY #128
- ☐ GHOSTLY TALES #164
- ☐ WAR #42

- ☐ ALPHA FLIGHT #5
- ☐ THE AMAZING SPIDER-MAN #247
- ☐ AMAZING SPIDER-MAN ANNUAL #17
- ☐ THE AVENGERS #238
- ☐ BLIP #9
- ☐ CAPTAIN AMERICA #288
- ☐ CLOAK AND DAGGER #3

- ☐ CONAN THE BARBARIAN #153
- ☐ COYOTE #4
- ☐ DAREDEVIL #201
- ☐ THE DEFENDERS #126
- ☐ DOCTOR STRANGE #62
- ☐ DREADSTAR ANNUAL #1
- ☐ THE FALCON #2
- ☐ FANTASTIC FOUR #261
- ☐ THE FURTHER ADVENTURES OF INDIANA JONES #12
- ☐ G.I. JOE, A REAL AMERICAN HERO #18
- ☐ HAWKEYE #4
- ☐ THE INCREDIBLE HULK #290
- ☐ ILLYANA AND STORM #1
- ☐ IRON MAN #177
- ☐ KA-ZAR THE SAVAGE #29
- ☐ KRULL #2
- ☐ KULL THE CONQUERER #3
- ☐ MARVEL AGE #9
- ☐ MARVEL TALES STARRING SPIDER-MAN #158
- ☐ MARVEL TEAM-UP #136
- ☐ MICRONAUTS SPECIAL EDITION #1
- ☐ MOON KNIGHT SPECIAL EDITION #2
- ☐ THE NEW MUTANTS #10
- ☐ THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE #12
- ☐ PETER PARKER, THE SPECTACULAR SPIDER-MAN #85
- ☐ POWER MAN AND IRON FIST #100
- ☐ RED SONJA #3
- ☐ RETURN OF THE JEDI #3
- ☐ ROM #49
- ☐ THE SAVAGE SWORD OF CONAN #94
- ☐ S.H.I.E.L.D. #1
- ☐ STAR WARS #78
- ☐ STAR WARS ANNUAL #3
- ☐ THE THING #6
- ☐ THOR #338
- ☐ THE UNCANNY X-MEN #176
- ☐ U.S. 1 #7
- ☐ WHAT IF? #42 (Fantastic Four)

…overshadowed by Gardner Fox, …Boltinne was a fine scripter in his own …ight, with a fine grasp of character-…ation and a subtle and understated …nse of humor. Gil Kane was and …ill is one of the most interesting and …nnovative pencillers in the business, …nd this title more than any other …howed his abilities to the fullest—I …onsidered a later story on which he …helled his own pencils, but in some …ays Greene brings out his genius …even more than Kane himself was to …e in the following year—and far …etter than Kane has ever done since …e began inking himself with a Flair …ve.

THE PHANTOM STRANGER #17: …story, Len Wein; art, Jim Aparo. …Although less well-known than …ein's other great DC horror/mys-…ery comic of the early '70s, **SWAMP …HING**, **THE PHANTOM STRANG-…R** had art almost as good (Jim …parro may not have had Berni …rightson's unique atmosphere, but …e had a powerful and beautiful style …hat lasted far longer) and stories that …erve, to my mind, even more original …nd less reliant on old devices and …ormulae. The hero was mysterious …nd his origin never more than hinted …t, but he too found love, as much as …ver could, in this fine tale of a phoenix and a man who longed for immortality—in a way that brought the tears far more deeply than any amount of brooding by the Swamp Thing over his own dead, and far more forgettable, wife. This 26-pager was arguably the best of the series.

THE SPECTRE #2: Story, Gardner Fox; art, Neal Adams. I can't think of any better example of the great innovation Julie Schwartz's comics were once synonymous with. This issue of Schwartz's first and only genuine fantasy title perfectly symbolizes the transition between his '60s and '70s styles. On the one hand, there's the scripting of Gardner Fox, with its strongest qualities (tight plotting, authentic scientific or [in this case] Lovecraftian fantasy lore, and revivals of Golden Age characters) all in evidence here. On the other hand, the art of Neal Adams is new, fresh, dynamic—the same art that would later contribute so much to the **BATMAN** and **GREEN LANTERN/GREEN ARROW** comics of the '70s, among others, and be among the most imitated of the decade. Few other artists combine the strengths of two separate eras as much, nor as well.

SUPERMAN #164: Story, Edmond Hamilton; art, Curt Swan and George Klein. This is the only time I've repeated creative personnel on this list, and I'm not trying to say Swan is as great an artist as Adams, Miller or Barks, or even Kane or Aparo. But he is a very good one who brings out the best in certain kinds of stories, and I've been most heavily influenced by the stories—although none of my selections has anything less than very good art, at least in my opinion. Hamilton, an above-average science-fiction writer who introduced hitherto unseen depths to comic books, gave Luthor a depth and sympathetic side more memorable than any other villain in the comic books, Dr. Doom included, had hitherto shown.

WHAT IF? #19: Story, Peter Gillis; art, Pat Broderick. Spider-Man's oft-told origin is one of the classical ones, but this twist on it, in which the ending is different, but in many ways the same, was absolutely stunning. It had action, humor, unique plotting, and an ending that brought tears to my eyes—as well as some fine art by a rising star who was later to hit his stride on **MICRONAUTS** and **FIRESTORM**.

KEN

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BUT OH-WHY KID MYSELF? DON'T PRINT JUDY TO HAVE TIME BECAUSE I'M A SELFISH REASON-LESS FOR WRECKING MY CHANCES IN THE RACE-BUT IT'S
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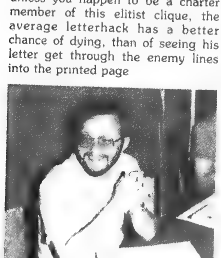
TCR MAILBOAT

WAYNE E. BRESCH, #23-1240 Falcon Drive, Port Coquitlam, BC, CANADA: After reading Peter Manekar's letter in #211, I feel compelled to offer my views on this topic, as both writer and editor have voiced sentiments I have felt toward the DC letter columns for a very long time now. (Aside from the odd **SUPER SPECIAL**, I haven't bought a Marvel book in nearly five years, so I don't know what the situation is there. I would be willing to wager that it's about the same as at DC.)

I disagree with Peter's personal attack against T.M. Maple, but I agree in essence with the validity of the point that he was trying to make. Simply, there are far too many permanent regulars in the DC lettercols who keep appearing issue after issue with nothing really significant to say. Honestly, Mike, it's not just a case of the green-eyed monster rearing its ugly head, but unless you happen to be a charter member of this elitist clique, the average letterhack has a better chance of dying, than of seeing his letter get through the enemy lines into the printed page.



JOE STATON

Quite often, you will see an editorial plea begging for more mail. In spite of the cry for more voices, the same names keep reappearing. For example, in **CAMELOT 3000 #7**, Kent A. Phenis has not one, but two letters printed. If this isn't blatant favoritism, then I don't know what is. What kind of chance does the average reader have? You cite Peter's letter as an example of spelling and grammatical errors, lack of paragraphs, etc. We don't all fall into that mold, Mike. I've been sending typewritten letters to DC since 1962 and it hasn't seemed to help me any. (By the way, Mike, I hope you're not grading me as you read this.)

This complaint has been directed to Bob Rozakis on several occasions and his verbatim reply to this is always: "During my years as a letter hack, I sent in some 500-plus letters and only 135 of them saw print." I laugh every time I hear this, as if Rozakis were demanding compensation for wasted time and postage money. I would be thrilled if even **one** letter of mine managed to get through.

During the '60s and early '70s (Uh-oh! Here we go down memory lane again) the letter pages of a Schwartz-edited title could often be just as entertaining as the rest of the book. Sure, there were regulars back then as well, but these readers knew what they were talking about, and they could express themselves very eloquently, particularly Guy H. Lillian III and Martin Pasko. Also, it seems to me that back then, the ratio of pro/con letters was more evenly balanced, unlike today's 99% raving reviews. If Guy or Marty felt that Schwartz struck out on a particular issue, they weren't afraid to let him have it with both barrels. I always felt that Marty had such a capable grasp of the English language that he would someday succeed in the business. Of course, that feeling was proven right.

Probably the point at which the letter columns declined was when the editors relinquished the job to the assistants. I remember the point when I completely gave up on letter writing was when letters started appearing from "Bolivar," the pet dog of Clint "Buc" Thomas. If DC was more interested in listening to the opinions of a dog over mine, I knew that I couldn't go against competition like that.

About the only worthwhile letter column appearing in today's DC line is in **ALL-STAR SQUADRON** for two reasons: 1) Roy has been continually providing us with interesting and informative information about the war, which historical buffs such as myself do appreciate, and 2) It has been an absolute joy to read the opinions and views of some of the veterans I've admired and respected for most of my life, such as Gardner Fox and Sheldon Mayer. Other than this, the letter column only seems to be providing fill now, and nothing else.

STEVE LEIALOHA and STEVE ENGLEHART

Mike, I hope I've provided the other side of the problem without showing too much hostility and bitterness. I realize that the letter columns provide a forum and a critique of the professionals, and that fans should not be grading other fans, but I wish that DC would remember that there is an "s" at the end of that word, and not restrict themselves to relying (the majority of times) on the opinions of a dozen people.

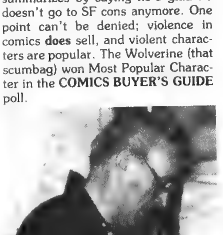
(It's a little hard for me to imagine what it must be like to have legitimate opinions on comics and have nowhere to make them publicly-known. I've had a regular forum since 1971 in which to make a fool of myself on a regular basis, and my letter-writing has tended toward the personal type which weren't meant to be published in the first place.

In the period before we began the GAZETTE, though, I managed to have only one letter printed, and I do recall the thrill that was. I'd guess that I'd probably only sent two or three total (though I had composed fifty or more which never were mailed), so I never felt any particular frustration then.

But if you say it's more difficult now, despite their being about twenty times more letter columns, I'll take your word for it. For titles I haven't yet read, I regularly scan the lettercols for news of upcoming treatments or occurances, and you know—there is never any of that in Bob Rozakis's columns. (And as a reader of JLA, I swear there must be a helluva search to find the nearly unanimous positive comments they receive on issue after boring issue.) I really doubt that those with negative

opinions are keeping their mouths shut month after month. MT]

LESTER BOUTILLIER, 2726 Castiglione Street, New Orleans, LA 70119: You certainly have a lively lettercol in **TCR #211**. Jonathan S. Clark may be representative of more fans than just himself, if comics fandom parallels SF fandom in reflecting current social trends in the public at large. SF conventions are no longer the gathering places for unique groups. With **STAR WARS** and **E.T.** making SF popular with the masses, at least as far as the visual media are concerned, SF conventions are not microcosms of society, and the punk movement has invaded SF cons throughout the midwest and perhaps elsewhere as well. In the last issue of the fannish SF fanzine **WARHOON**, editor Richard Bergeron comments on this, after quoting at length from a con report by one of the SF punks at a recent Great Lakes convention. It seems these punks went around inflicting physical pain on each other "playfully," throwing up in public, and generally badmouthing the old fogey fans from the '60s in almost identical language to that used by Master Clark in his letter. Bergeron summarizes by saying he's glad he doesn't go to SF cons anymore. One point can't be denied; violence in comics **does** sell, and violent characters are popular. The Wolverine (that scumbag) won Most Popular Character in the **COMICS BUYER'S GUIDE** poll.



GIL KANE

As for mylar, I'm no professional chemist, so I take the word of those who are. Postcard collecters use mylar. Folgers Library in Washington, D.C. uses mylar to protect the authentic Shakespeare folios they have. I don't want to take any chances. 2000 of my comics are already in mylar snugs, and eventually my entire collection will be in snugs, mylites, or shurlocks. I plan to be around for a number of decades,

JOE KUBERT

and I want my collection to last as long as I do, as unyellowed as possible. (I **hate** yellow pages.)

[Then I guess you never let your fingers do the walking. MT]

IRA REMSEN HALL, Concourse Village, NY: In your **Nobody Asked Me, But** column as posublished in the 212th issue of **TCR**, you asked the burning question: "What do you think, should I hire a bodyguard for my next trip to a comics convention?"

Here is my response to your inquiry. You most assuredly **should** employ a bodyguard to accompany you to any comics conventions you choose to attend—but only if your name is Robert M. Overstreet, and Keno Don Rosa is one of the featured guests. Otherwise, a bodyguard is not necessary.

IRVING L. JACOBS, P.O. Box 574, National City, CA 92050: Can you or your readers advise me? I will soon have a complete run of 260 issues (5 years: 5 x 52 weeks) of the outstanding Mexican color comic book, **LA FAMILIA BURRON**, starting with #1. I would like to donate the five-year run to a permanent reference library or museum. Perhaps the Smithsonian is the right place, but who is the right person to contact there? Suggestions are certainly welcome. **LFB** is, of course, still published every week, but I think that a five-year complete run is enough for any library of comics.

LFB is little known here in the States, even in those areas where Spanish language comics are on sale. The publisher prints only a limited quantity each week (there are only a handful of comics still being printed in color in Mexico) and collectors who visit Mexico learn that not all newsdealers even carry **LFB**.

Please help me for reasons of my natural mortality, or before some act of God or other unforeseen circumstance spoils this nice collection.

[Heavens! I hope you haven't been hit by a truck yet!

Seriously, my guess would be that sending anything of this nature to the Smithsonian would be little appreciated, and worse, liable to result in no one ever seeing the comics again. There are a few collections at museums, but the one I'm most familiar with is the Russel B. Nye Popular Culture Collection at the Michigan State University Library, which has a standing collection of comics books exceeding 20,000. Contact our friend Randall Scott at that institution [in East Lansing, MI 48824] to make certain your gift will be put to the use you desire. MT]

JOHN BYRNE

DEAN A. BOEFF, 102 Platte Street, Sterling, CO: Could you please start listing prices on individual issues (especially the direct sales and specials)? I live a long way from comic stores, so my specialty items must be ordered. I would appreciate your cooperation, as I know no other means of knowing the prices. Could you include prices on your monthly checklist?

[Whenever there is a question of cover price (non-series books, specials, etc.) we do try to list the cover price in the coming comics listings when we know it. For regular series, however, I think it should be fairly easy to figure out the price, and we do try to keep you abreast of increases or decreases. As far as the checklist goes, since that's virtually the only thing Jerry types up every month, that'll be up to him. This new typesetter does give us a whole slew of footnoting characters, though, and he may take your suggestion just as an excuse to use them. MT]

TOM CATALDO, 53 Colonial Avenue, Fishkill, NY 12524: Would it be

PETE POPLASKI DENIS KITCHEN

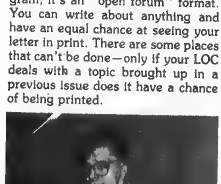
possible for you to tell me where I could get copies (past or present) of the following non-super-hero comics: **RICHIE RICH, LITTLE LOTTA, LITTLE DOT, CASPER, HOT STUFF, SAD SACK** or **BEETLE BAILEY**? I've tried used comic dealers and they can't help. It seems the market is all super-heroes. I've tried the newsstand flea markets to no avail. Any help would be greatly appreciated. Thanks.

[As this letter accompanied an order for a sample copy, obviously you are not aware that all the Harvey titles you listed have not been published since last September, or that Marvel is currently negotiating to purchase the rights to do further issues of those selfsame books. BEETLE BAILEY on the other hand [despite its artist having just won an award for doing the comic from the National Cartoonists Society] hasn't been published since early 1980. That's why you can't find them on your local stands.

However, it appears that your back-issue hunting could be improved by subscribing to THE COMICS BUYER'S GUIDE, 700 East State Street, Iola, WI 54990. Dealers with the books you are looking for frequently advertise there, and I have had no problem in acquiring several thousand non-super-hero comics through the magazine in the last six months. Though the only Harvey non-adventure titles I collect are BLONDIE, DAGWOOD, FELIX and MUTT AND JEFF, I have managed to get many of each. MT]

GARY DUNAIER, 67-18 Parsons Blvd., Flushing, NY 11365: As Phil ("The Scooter") Rizzuto would say, **Holy Cow!** I never thought **TCR** would go typeset. (After six years of reading about your money woes in **TCR**, I didn't think you could afford it.) I like it a lot. Not only is it more aesthetically pleasing (though I'll probably forever associate the old type with **TCR**), but it looks like you can fit more material into an issue. I like the typeface you used in #211, but I'm open to change. Perhaps in one issue you can set each column in a different style, so we can see what you have to choose from. (George Olshevsky did something similar with **COLLECTOR'S DREAM #5**, Indian Summer 1978. The introduction to the issue and the editorial were set in one face, and the rest of the issue was set in another.)

One of my favorite **TCR** features is the letter column. Like Ira Fistell's **TALKRADIO** program, it's an "open forum" format. You can write about anything and have an equal chance at seeing your letter in print. There are some places that can't be done—only if your LOC deals with a topic brought up in a previous issue does it have a chance of being printed.



HOWIE CHAYKIN

Then again, there are some zines that give your letter a title. That's fine, if you want to write about one topic. Maybe it's just me, but I generally like being able to divide a 1000-word LOC into, say, five topics of 200 words each. I wrote an LOC to a zine once and they printed it. The LOC discussed two unrelated topics, but the title the editors gave it referred to only one of them.

In **TCR #209**, George Olshevsky, apparently prompted by some kid named Dunaier, explains why the newsstand Marvels will be scarcer in the future than the diamond and "M" copies of the same comics. I agree with him 100%—in fact, I mentioned the same reasons in an LOC published in **THE COMICS JOURNAL #50** (October 1979). My dissatisfaction with the diamond symbol was that the number was smaller, and it became worse when they hiked the price to 60 cents. (Even Ant-Man would have a hard time discerning what issue a particular comic was!) The "M" symbol is much more to my liking, and we've now gone full circle with the new "Groupless" masthead (dubbed as such because the words "Comics Group" have been removed from the cover), where the issue number is smaller on the newsstand copies than on the direct-sales copies.

A letter-writer in **TCR #211** brought up something that I would like to briefly touch upon. The man mentioned something about "a unique monopoly" by certain people in the **DAREDEVIL** letter column. Out of the thirteen issues of **DAREDEVIL** between #176 and #190 that had a letters page, one reader, Stu Krull of Freehold, NJ, had an LOC published in all but two of those issues! I was starting to wonder when there was gonna be a "Stu's Soapbox" column in the **DD** letters page.

That's all I have to say for now. I hope the new typeset **TCR** works out for you. As good as the "old" **TCR** was, the new **TCR** looks much more professional.

[As you've probably noticed by now, we've used a different typeface for this issue (Universal Light) which looks pretty good to my eyes, but which is slightly larger. We have a smaller point-size, but that has italic as its upper font instead of demi-bold, and we wanted to see how this looked first. Also, this issue needn't be as jam-packed as the last two have been since we're only covering one-month's worth of comics. You will also note that from now on our listings will be a month in advance of our cover date.

We await your votes. MT]

ANDREW MacLANEY, 1511 Illinois Avenue, Lansing, MI 48906: At last! At last! **TCR #211** arrived at the local comic shop (let's give 'em a plug: the Curious Book Shop) just in time to keep me from making a trip to the local funny farm. I was going bonkers waiting in vain week after week for **TCR #211** to come out (ask Beppe

Sabatini—he knows!) and needless to say, was quite pleased to see it tucked away in the stands along with the rest of this week's arrivals. Also needless to say, I was more than pleased with your new typeface—in my opinion, it's far superior to your previous style and gives your magazine a more professional look. (And how nice to see your "d" and "c" in line with the other letters once again!)

I've recently started work on an index to the title **SUPERMAN**, using issues available to me in the Special Collections section of the campus library at Michigan State University in East Lansing, as well as issues from my own collection and at the aforementioned Curious Books Shop. Knowing that you and Gene Reed have worked (or are working) on indexes to various DC titles, I'd like to know how much of a **SUPERMAN** index has already been done (I don't want to duplicate any of your work unnecessarily), and to solicit information from anyone who has knowledge of writer/artist credits to **SUPERMAN** from 1938 to the present. Incidentally, my indexing includes the entire contents of the **SUPERMAN** title, including text pages, cartoon fillers (such as Henry Boltinoff, etc.). Any information you could provide would be greatly appreciated, and I'd also appreciate hearing from anyone who has useful data.

Finally, a brief comment on R. Blabbit's comment about one of my favorite shows, **THE PAPER CHASE**. (Blabbit refers to it as "banal" and "hackneyed.") All I can say is what Mike said in reply to a fan's letter in the same issue: "...it's all a matter of taste. Or lack thereof."

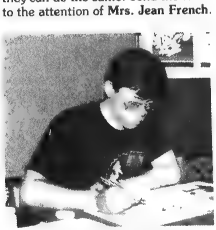
[Putting aside my dislike for both Houseman and Stephens as actors, I was thinking of the first episode's particularly predictable and boring plot construction. To be quite honest, I watched only two of the original episodes—which I found to be similarly flawed—and so don't know for certain that the taste in question is as bad as I made it sound.

Gene and I (working from a title index Don Rosa did year's ago in RB*CC, have pretty well covered SUPERMAN's entire run, as well as SUPERBOY, LOIS LANE and JIMMY OLSEN. For issues I own or have seen, I have added all miscellaneous filler material as you've outlined above, and have made my stab at identifying all the art. We have story indexes of most of Otto Binder's work and all of Jerry Siegel's, but we also are in search of all pre-1968 credits on the Superman line of titles (and BATMAN, the mystery books and the humor titles). Anyone with any leads as to where we might uncover more of these? MT]

MIKE FRIEDRICH

WENDALL O. WASHER, 6334 Riverton Avenue, North Hollywood, CA 91606. In your **Nobody Asked Me, But...** column in **TCR #211**, you mentioned **THE DISNEY MAGAZINE** published by London Editions Magazine in England. I have just sent payment of 7.20 pounds to London Editions Magazines, c/o London Editions Limited, Regent House, Heaton Lane, Stockport, Cheshire SK4 1DG, Great Britain, in the form of an international money order payable in British Pounds Sterling for a year's subscription of twelve issues of **THE DISNEY MAGAZINE** (featuring reprints of the **Donald Duck-Uncle Scrooge** comic stories done by the Italian Carl Barks imitator, in English). The cost includes air-mail postage, and depending on the dollar/pound exchange rate, which fluctuates daily, it's about $10.00 to $12.00, I would guess. I paid $12.84 total for the money order at Barclay's Bank, which includes the $1.50 money order fee.

If any of your readers are interested in getting a subscription, they can do the same. Send the letter to the attention of **Mrs. Jean French**.



BRENT ANDERSON

[It sounds as if it is well worth the small price. Martin Lock has sent me the second two issues, one of which features a great story about Donald and Gladstone attempting to make it into the Guinness Book of World Records. Donald wants to be known as the "World's Biggest Loser"—but the editors determine that by doing so, he'd be voiding his title! As always, the artwork is very nice. MT]

RICH BUCKLER

FREDERICK NUTTELMANN, 2401 South 54th Street, Lincoln, NE 68506: The increase of 25% in cover price for DC's line, even though coupled with the change to quality paper, should bring them back down to earth as sales slide. This should eliminate the casual reader for good. While one should admit that comics were too cheap for too long, compared to other things, the increases of late seem to be exponential by comparison. Ten years ago, they were less than half of what the current cover price is. And the periodical form has been around for almost fifty years. About the only thing which increases as fast is postage. The people at Pacific, First, etc. have to be laughing all the way to the bank. Cancellations are just a matter of time. Think I know why companies are so enamored with the "mini-series" concept rather than scheduling into existing titles (such as **ADVENTURE, BRAVE AND BOLD, SHOWCASE**, etc.) that were cut to make room...when you have published less than thirteen months, you don't havbe to show the sales figures to the reading public once a year. I have always found these figures fascinating. That way, no one ever has to know how poorly a "flop" did. It's just left behind.

[We'll see if this increase is really the straw that break's the consumer's back. However, your theory about why mini-series are done is incorrect; the sales figures you cite are

published only in those books which are considered stable enough for the companies to apply for a second-class mailing permit on that title. In recent years, even successful books like NEW TEEN TITANS haven't had second class mailing—so theories of a "coverup" are far-fetched. The appeal of the mini-series is obviously to the collecting public, which views first issues and short-run series as very desireable. If you need any gauge of the relative success of the mini-series, simply look at the number which have been made regularly-published titles or given sequels. Not many. MT]

MARK WAID, 5410 Redridge Place, Garland, TX 75042: I love talking about five-year-old **Superman** stories...

The recent discussion of the infamous "super-hypnotic glasses" story has really peaked my interest, as it remains, bizarrely enough, one of my favorite **Superman** stories to this day. I think it's because I give it credit for being, at least, a clever idea, though way too shakey. With sincere apologies to Barb Scroeder, even with her amendments, you can still drive the Haunted Tank through the plot. The two most mystifying things to me were always 1) why does this super-illusion work not only in person but over the airwaves of Metropolis, where Clark is seen each and every evening at 6:00; and 2) how come all the people who know the secret of Superman's alter-ego have never once brought this illusion to his attention? You mean to tell me that in all those years, Batman's never casually said, "By the way, Kal—how do you **do** that? How about letting us all in? Hey Flash, come over here a minute—I want you to see this, it's **real** neat...!"

But as I say, I'm one of that incredibly-small faction of fans who **loves** all the cluttery gimmicks of the Superman legend. So Al (and Marty) made a nice effort, anyway. Even a bad idea well-executed is more interesting than most Gerry Conway stories. Or Marv Wolfman's "revolutionary excitement" in the **Superman** series these days, the most obnoxious thing about it being the "seeds of distrust planted in the citizens of Metropolis" garbage. I suppose it's a bow to how the "real world" works to try to establish that there are some people who really don't like Superman, think he's a vigilante, etc.—the Spider-Man image. Sadly, though, as it makes **ACTION** a pain to read these days, my conception of Earth-One is different from Marv Wolfman's. I've always felt that in this admittedly simpler-than-our-own world, after all these years, there are some people who are virtually untouchable. Sure, the Creeper, maybe Green Arrow, probably the Batman as currently portrayed, may have a wary eye cast on them by the news media. But the rest of the Justice Leaguers and the others of the Silver Age First Generation have been around for at least a decade no matter **what** kind of timeline you're partial to. It seems to me that the public almost to a man would feel the same way about these guys that we do about, say, Jimmy Stewart or, much better, Walter Cronkite. And when you get to the Man of Steel himself—well, how could anyone **not** trust him after all he's done for Earth-One? Ever stop to think that on this Earth, Superman is probably as much a part of high-school history courses as Jefferson and F.D.R.? He is a symbol of all that is good and right, and silly Red-K spells aside, has never been otherwise. Comments, please? Doesn't it seem to fit badly on Superman, this "Spider-Man-ization?" It bothers me enough that the Teen Titans, who have Robin as the most identifiable to the Earth-One public character as their **leader**, to have to put up with the one-note "let's have a big-time journalist paint them in a bad light once per issue." Yeah, it works better and for some reason, makes more sense in the Marvel Universe—the more realistic atmosphere all around—but not here. If nothing else, it gets, in this case, in the Titans' way. Under the circumstances, Robin's missing a logical opportunity to call his old friend Clark up soon after the Brother Blood brouhaha and see whether Superman wouldn't mind calling a short press conference exonerating the Titans, allowing them to carry on their job unhindered by public opposition. Feet of clay are for lesser heroes—Superman, in his context, is still the Greatest Hero of Them All.

[You'll get no argument here. And since you ask for other views on the subject, I can't help, 'cause I argree with everything you said. MT]

JOHN G. PIERCE, 328 Powhatan Avenue, Columbus, OH: #212 has plenty of comment-hooks, as we apans are wont to say, and I'll select a few. I guess I have to disagree with your reactions to **SUPERMAN III**, as well as those of Sam Kujava. Not all that much, to be sure—I like the film possibly better than **II**, though not nearly as well as **I**, and I liked **III** better the second time around than I did the first. In fact, I saw it for the second time this afternoon, after reading **TCR** this morning. But to get to my disagreements: the special effects, I felt, were definitely inferior this time. Even in **SUPERMAN II** shoddiness was beginning to show. Remember the townsperson General Zod levitated into the air? Remember that he was transparent? Here, there are a number of matte shots which are quite obviously matte shots, and they are not done all that well. Plus, in reaction to Sam's ill-informed comment that the flying effects were better than in the first two movies, let me say that, in **SUPERMAN I**, there were a wide variety of methods used to simulate flying. These included crane shots, matte shots, dummies fired from cannons, midgets in costume, and probably others as well. In **II** and especially **III**, I see little evidence of anything but matte shots and crane shots. Now, except for some sloppiness on some (not all) of the matte shots, they weren't necessarily bad. But they certainly weren't as good or as varied as those on the first film. In fact, the scope of that first film was so great, and the types of different special effects so varied, that it is almost unfair to compare either of its successors to it in terms of effects. To say that **SUPERMAN**, with its **flawless** effects, is inferior to either of its successors, makes no sense at all to me.

But a movie, even a **Superman** film, is more than effects. In general, I concur with most of the remarks you made. This was, for me, too much of a Richard Pryor film and not enough of a **Superman**—a point I think Sam missed. The humor was laid on just a bit too thick for my tastes. Now, I despise the way most of his comic-book writers try to handle the Man of Steel in soberly-serious fashion, and believe that a little humor would be fine—but there's a difference between slapstick and humor, much of the time.

This Superman is different from the comic-book version in ways other than what you cited. This Superman evidently needs air to survive, as witness the Computer's attempt to stop him with a sac designed to cut off his air.

The battle between Kent and Superman was interesting in its theological ramifications, though I think that most youngsters will probably find it confusing.

It's interesting what people notice and overlook. You noticed the song which was playing at the reunion—but then, I'm not a rock devotee, and I never knew the song **ROLL OVER BEETHOVEN**. On the other hand, I noticed that the Smallville High reunion was for the class of 1965 (the same year I graduated from a small-town high school), which means that—since

Clark was returning after fifteen years—he was only 33 at the time, or thereabouts, and would now, of course, be my age, 36. Why they chose to set the film in 1980—'65 plus 15 = '80, and even if it didn't they showed it was an Olympics year—I'm not sure. (Don't feel bad if you missed that sign stating that the reunion was for the class of '65. I missed Lana's line about the death of Clark's mother—which left me wondering, all through the first showing and thereafter, why Clark didn't go to visit her!)

Chris Reeve didn't have brown hair in this film, but it may have looked that color during the "evil Superman" segments. The first time I saw the film, I thought that particular segment looked pretty hazy.

The super-stunts Sam K. lauded so highly aren't worthy of such high praise, for the most part. Some of them are, indeed, the same sort of stunts previously found only in comics—and they are just as stupid on the screen as they have always been in print. Superman freezes the surface of the lake and then lifts it intact and flies five miles with it? Come on now! How did he separate it from the water below? How did he keep the ice from breaking? How did he—oh, never mind! There were other ways the fire could have been extinguished.

JOSE LUIS GARCIA-LOPEZ

The moral ambiguity of the Richard Pryor role and his ultimate fate was disturbing to me, too. But then, I could have done without Pryor altogether. Demond Wilson would have been a better choice. I like the O'Toole version of Lana Lang too.

I wish there had been more Smallville sequences. I've always found it more fascinating than Metropolis, perhaps because of my own smalltown/rural background. There was a lot of good territory here, ripe for exploration (how did he really feel to be back in the area which had been his community for so many years, for one thing), but alas, that had to be sacrificed for Pryor's mugging.

Oh well, it wasn't a bad film, and at least **this** time Superman's moral lapses (other than his dealing with Gorman at the end) could be blamed on the quasi-red K, not on his own moral shortcomings (as in the second film, which remains the worst of the set as far as I'm concerned).

By the way—Mike, next time, try the **first** show instead of the last, and maybe you won't have such problems as you've described.

Do people talk to themselves by name? Sometimes, but certainly not as frequently as comics characters seem to do.

Others have, I'm sure, already alerted you to the fact that there already **is** an Earth-C, viz., Captain Carrot's world. So some other name will be needed when the Charlton heroes appear. Personally, like you, I tend to think that putting them on Earth-One would be the best bet, in order to facilitate the inevitable team-ups. And those team-ups are probably all I will read of the former Charlton stars in their new home. Now, if they'd revived Captain Atom in his original form, I might consider buying it, but not otherwise.

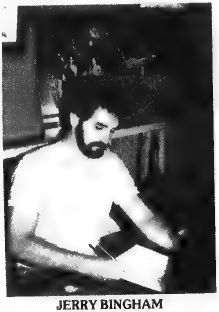
Current comics characters' names: they are indeed terrible. I'm more disappointed with the names of Infinity, Inc. This group is supposed to be the successor to the legendary JSA? It is to weep.

"I think that a lot of comics need to know that there are parameters which, if crossed, mean drastic alterations to the basis of the series as a whole." I wish someone would print this statement in giant letters and send it to Marv Wolfman and the other writers who pride themselves on the "realism" they've brought into the comics, via such vehicles as the detestable **NEW TEEN TITANS**.

And so on goes the discussion about violence, especially in the comics. The answer to me is a fairly obvious one—tighten and enforce the Comics Code. But I guess that's too simple a solution, and thus will likely not be done. While there's a lot I could say about violence, let me add just a few comments, from God's Word: Exodus 20:13, as well as Matthew 5:21, 22, 38, 39, 43-48 and 15:19. Like you, Mike, my heroes have never been killers. Like you, I'm appalled that a psychotic character is so popular. Which makes me wonder if comics fandom is the right place for old fogies like you and me, Mike.

One more comment and then I'll go. Have you noticed how DC is having scheduling problems? Seems to me that Marvel used to have a lot of those before Jim Shooter took over. And, of course, since Shooter took over, there's been a mass exodus of "creative" types from Marvel to DC—thus causing DC to experience difficulties with the Dreaded Deadline Doom. Personally, I frequently wish that all those people—with the sole exception of Roy Thomas, a genuine talent—would go back to Marvel, or someplace other than DC. The company, frankly, was a lot better off without them.

End of my outrageous opinions for this time. Thanks for listening, Mike.



JERRY BINGHAM

[As you noted, I only saw SUPERMAN III once, so picking up discrepancies in the special effects was not what I was looking for. I was, however, paying attention to the naturalness in the flying, and it seemed less like he was floating than in the first one, especially. With all the techniques used in I, I still think some of it has been improved.

Of course I saw the '65 sign—but I did miss the fifteen-year bit. I also heard the line about Ma Kent's death. And I don't recall that the Computer said what the sac was meant to do, nor do I recall Superman gasping for air. Sure, the lake bit was silly, but it was very visual, and a lot more palatable than having him suck it up and blow it out, looking like Bouncing Boy in the interim flight to the fire. [It surprises me that this would bother you, considering your love of Captain Marvel, who did a lot of unrealistic feats just like this.]

Richard Pryor was in the film because he specifically requested to be in the film. It is a moot point to argue about who would have been better casting, since the character wouldn't have existed if he had not made himself available. [If the character had to be black, though, I would have chosen Cleavon Little.]

I did go to the first show for both SUPERMAN I and II, for all the good it did me. There will NOT be a next time. I'll spring for a buck at our local second-run house, but no more $4.00 movies for me unless I'm renting them to copy. [Tsk, tsk...]

I don't quite understand your objection to Captain Atom...they haven't yet revived him or even indicated how they would do it. His appearances in AMERICOMICS and CHARLTON BULLSEYE have shown him in both costumes, but since neither is canonical anyway, it won't make a bit of difference. They were talking about reprinting the original Charlton stories, so I suppose ultimately he'd end up in the red-and-blue togs. It does seem kind of silly to judge them before the thing appears or their plans are announced. [One thing I hope: if the Charlton material IS reprinted, I would request that they get someone to hand-reletter all the machine-set type, which I have found very difficult to read.] By the way, discussions have included the possibility that Peter Morisi and THUNDERBOLT be a part of the Charlton-hero revival, even though he was given back the rights to his character last year.

Actually, the names for Infinity, Inc. aren't as bad as some. The Silver Scarab is very forties-sounding, Nuklon is in the longtime comics tradition, and Northwind, though it sounds like the Ghost/Night Rider's horse, is fine. I like Obsidian too. I don't like Fury, and Jade is another in the long line of names which could just as easily belong to an uncostumed character. Race Bannon's girl friend on JONNY QUEST was called Jade—and the wife of one of my best friends is named Jade. On the other hand, I know of few people named Black Canary.

And before any more people get the wrong idea about me [one person even accused me of being too "Catholic," and of anti-semitism], I am not a religious person. Although it may come off as holier-than-thou, I don't mean it that way, and I am not expressing the doctrine of anyone except my own. Though my upbringing DOES make me sensitive to usage of the names "Christ," "Jesus," or "God" as expletives, it is only because I know how offensive it is for friends and relatives who still subscribe to that upbringing. That the Comics Code is not doing anything about it any longer—see SWORD OF THE ATOM #2, for example—is a sad indictment to its sorry state of impotency. MT]

WILLIAM MEISEL, 856 Cedar Street, Jacksonville, FL 32207: I wholeheartedly agree with your comments in the **Nobody Asked Me, But...** column in **TCR #212.**

I too, at the ripe old age of 19 (as of 9/19) have never gotten into a physical fight in my life, nor do I plan to. I take great pride in it. I see no personal glory in inflicting violence upon another person, for any reason. If I am ever drafted in my lifetime, I will not fight. I find the thought of being expected to kill a stranger from another country horrible. I will not do it.

If you are so radical in your non-violence-oriented views (Robert J. Sodaro), then I fear for my personal future in this world.

I hadn't found the Russian-roulette issue of **DAREDEVIL** bad so much for the actions of Daredevil, but for my personal dislike of visual renditions of suicidal behavior. Hey!! Maybe I'm strange...

I am very pleased by the concept of a post-holocaust world in which mankind would cooperate instead of killing each other.

As a matter of fact, as far as I remember, violence is **learned** behavior, is it not? I do not believe it becomes activated except by outside impression, though it may be a program existing in our behavior.

Well, I just wanted to put my two-cents-worth in.

Before I go: why will neither you nor Keno Don Rosa give your thoughts about McGoohan's **THE PRISONER** series? If you won't give them in **TCR**, send me a reply in the mail, **please.**

P.S. Isn't anyone else bothered by how **unadvanced** Earth is in **CAMELOT 3000?** I couldn't read past issue #1 for this reason.

P.P.S. Don't you think Adam and the Ants' **PRINCE CHARMING** would make a great comic book?

[As to the last, I don't know; I haven't heard or seen it.

Don Rosa obviously has affection for THE PRISONER, as he uses Number 6's "Be seeing you" as the sign-off of every INFO CENTER. I think he feels as I do about the overexplanation of what it all meant, though. To me, there is no greater absurdity than analyzing the allegorical aspects of the series as if it was SILAS MARNER and we're in the seventh grade again. The message of the concluding episode—that Number 6 is his own jailer—doesn't make any sense at all in the context of the series if any of it was to be taken literally, and up to that point, it was. That conclusion has always struck me as just another one of the mind games 6 was put through, and not to be accepted as fact.

The thing I disliked about CAMELOT's setting—and I haven't read enough to know if the nine centuries between now and then have been interrupted by any worldwide wars which have wiped out scientific advances, was that they haven't, in that millenium, been able to get rid of eyeglasses! They're close to it now, for crying out loud. MT]

DAVID W. EASTER, 49 East School, Bonne Terre, MO: Boy! Is my face red! No sooner then I get my first letter published in **TCR** commenting on how much more professional-looking the **COMIC'S BUYER'S GUIDE** is than yours and what happens? You step up in this world with your new look! It looks great!

I realize **CBG** offers the same service now as you do, and I was considering dropping **TCR** for this very reason. However, I am going to renew my subscription later in the year. Why? The "new look" made up my mind for me. Also, your news items are usually different from **CBG's.** You give more descriptive details on each issue that a publisher puts out. I see your magazine, in fact, as an **AMERICAN HERITAGE** of the comic book. Each issue represents the sum total of that particular month's worth of comics. Besides, after thirteen years of subscribing, I must admit that I would miss those yellow envelopes.

How come you used the Bullet Crow illustration twice in a row on the past two envelopes?

Now for the opinions on what I think would help your magazine even further (remember, fandom! They are only my opinions!):

1. Drop **BULLET CROW** and **CAPTAIN KENTUCKY.** I know they have many fans, so they will probably stay around for some time. To me, however, it is a waste of space.

2. Do not return comic strips to **TCR.** The magazine should devote its space to more comic-book news, features, etc.

3. Please return the Top 100 comic-book list!!! I enjoy looking over that feature, and it is unique to only **TCR!**

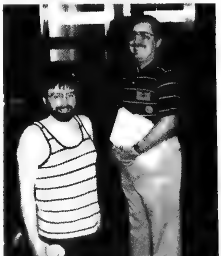
4. Devote a page or two to new artists from fandom at large. The front and back pages are used for this, I realize. However, a black-and-white showcase page would not be bad either.

In conclusion, I am very happy with issue #211, and I hope you can keep the quality coming.

[To answer your question, we did NOT use the Bullet Crow illustration twice. What happens is this: each time we print envelopes, we get three boxes of 500, and since our subscription list is nearly always fewer than

that, we always have some left over. After five or six issues, these leftovers are used to sheathe an issue, meaning that depending on where you are in the country, you may get one of any six illustrations on your envelope, all of which have been used before.

As for your suggestions: you're right, we're not dropping BULLET or the CAPTAIN; comic strips will return when we have nothing of more immediate importance to take their place; the Top 100 is still on the schedule for return; and we use every piece of available black-and-white art we have which we deem publishable in our letter columns. Simply, a lot of what we get isn't good enough to print. [I realize how hard that is to accept, but believe me, anyone who is truly interested in becoming an artist will thank me for not printing pieces they will be embarrassed to see in a few years. MT]



DAVE BARRINGTON
and TONY ISABELLA

"JONATHAN SMITH," address withheld on request. Normally, I am not given to writing long, lengthy letters (or, for that matter, letters) to fan publications, but I feel that with your recent editorials, letters, columns, commentary, etc. on violence in comics that there is something in the way of commentary that is missing.

Commentary in the sense of the independent publishers and their constant stream of tardiness in getting **bi-monthly** issues out. What seems very strange to me is the fact that comics creators like Neal Adams, Steve Gerber and many others have gone on constant crusades for creators' rights, yet when they get bi-monthly comics of their own they're late by many months!

Certainly, a bi-monthly schedule is enough time to get their comics out. It seems to me that if creators like Adams are going to crusade, they should at least set a good example for others to follow because if others see that "Hey, so-and-so's taking forever in his work then hey, why can't I?" you'll get all these creators doing each page for their own self-satisfaction. Eclipse monthlies are messed up in the sense that **DNAgents #1** debuted in March but skipped April, but **#2** showed up in May and **#3** in June. I ask you, is this a monthly comic? Of course it is not. Also Pacific, Red Circle, and others have been habitually late. It is not encouraging to me, a reader of twelve years, who just couldn't stand the kind of crap that Jim Shooter and his bloodthirsty crew was giving me to read, and I just couldn't stand it anymore. The final straw that broke the camel's back was finding out last November that my favorite characters were on the chopping block. This, coupled with the rest of the other heroes that I have enjoyed over the years that have been needlessly killed on a monthly basis, moved me to finally drop Marvel for those other comic publishers.

It is not fair. It seems like there is no justice. I as a reader feel somewhat cheated because when I read in your magazine or any other that **MAGNO MAN #1** is coming out in May, not June, not July, nor August, but May, it should be out that month. If it is a monthly comic, it should get out every month just like a bi-monthly comic should get out every two months, not three or four months.

At a recent convention, Dean and Jan Mullaney and Cat Yronwode, who were questioned as to why their monthly and bi-monthly comics get out so late, said in so many words, "We feel that the fans are willing to wait as long as it takes to finish the job rather than assign someone else to someone's strip."

While it's true that the longer you wait, the better it is does **sound** convincing, when you get down to brass tacks, we, the readers, are being cheated by not seeing this comic—be it **MS. MYSTIC** or the **JUSTICE MACHINE ANNUAL #1**. We are the ones who really want to see this stuff because we love and care deeply about comics enough to read them like we do, and when I hear things like what Dean Mullaney and Cat said, forgive me, but it sounds as if the readers are being caught between a rock and a hard place. I don't mean to sound this way, in fact, I'll probably feel bad that I said all these things when I see them in print, but you know something? I'd probably do it again because I honestly feel that this is an issue worth tackling. It bothers me every Saturday that when I go to Fat Jack's Comic Crypt that I don't see **SILVER STAR** or **MIGHTY CRUSADERS** or **TWISTED TALES** on the racks. I don't like to come home empty-handed.

So, Mike Tiefenbacher, if you believe in justice, you'll publish this letter so that the fans, the real fans who honestly want to see these comics out, who might possibly feel the same way that I do, might speak on this controversial subject and in so doing, speak from the heart.

P.S. I was greatly disturbed by a certain letter in #211 by a Peter Manekar assailing T.M. Maple by saying that he's "trying to come off as an intellectual and blows it." Really, Mr. Manekar, T.M. Maple sounds to me like one hell of a nice guy. He and Mike Sopp sound like two of the nicest and **fairest** letter writers that anyone will ever "meet" in a letters columns. If you want to go after letter writers who **really** hog space and are really a bunch of turkeys, go after the kooks who frequent the letter columns in **THE COMICS JOURNAL**. Those people really deserve it!

And as for Mr. Tiefenbacher, for all the things that I might think about your criticism at least you have the decency to say that "take what I say with a grain of salt, after all, it's one person's opinion." At least you don't try to shove your opinion down our throats like Gary Groth does (which is why I dropped **TCJ** but good).

And thanks for being the only fanzine that I buy regularly (a miracle in itself). I always devour your news (the best part of the magazine) which goes on to detail the Red Circle happenings as well as everything else, and even that crusty old wheelchair-bound coot Kujava is readable sometimes. Loved the "Sammys," Sammy! More please!

JIM STARLIN

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[If you do continue to devour our news sections, perhaps you better use more than a grain of salt. That newsprint isn't very tasty all by itself.

There are a few reasons why I can't seem to get up the energy to be as outraged by the lateness of certain alternative publishers as you are. First and foremost, I obviously don't care that much for the comics themselves to be outraged when they don't appear. Some of them are nice, particularly PACIFIC PRESENTS, GROO and some of Red Circle's stuff, but for the most part, my world wouldn't be any less without them. This isn't my fault, of course—when they DO come up with some stuff that DOES interest me on more than a peripheral basis, I'll probably get a bit more steamed.

Remaining on schedule requires two things: the prior planning and hiring of people known to remain on schedule, and the money to do so. First Comics seems to have fulfilled both, as they have yet to miss a deadline after almost a year in operation. In the case of Pacific, some of their delays can be attributed to pros who do not fulfill professional commitments, to be sure. But in the cases of a few other books in their line [notably the Kirby titles, which have always been prepared on schedule], blame cashflow problems. If the company doesn't have the cash on hand to pay a printing bill, the printer will not extend them credit after some point, and the book must be delayed until they can. Believe me when I say that we know this from personal experience, and that it isn't always due to the fault of the publisher. Accidents do happen. Eclipse has also had a money problem, as I am certain that DNAgents has always been on schedule production-wise. In some other cases there, the creators did not meet deadlines.

What's to be done? I think the simplest solution is best: don't promise a monthly or bi-monthly frequency when you're uncertain that you can keep it. When a book is scheduled as a one-shot, and another one appears one or two months later, readers will be delighted—but when it appears later than that, they'll never realize that a deadline was missed and they might be just as delighted. Sure, the dealers would appreciate knowing when to leave shelf space for the new issues, but I think they'd rather not have to explain why the books are not in.

I'll mention your comments to old Sam Kujava when he turns his hearing aid on again. MT]

ED KRIEG, Presidential Arms #D1, White's Road, Lansdale, PA: I've been silent quite a while, but I must speak out. This is being written particularly in response to the discussion in recents **TCR**s over violence in comics. First, though, I want to talk about **SUPERGIRL**. How is her origin going to be explained? Is Peter O'Toole going to play her father? I know Kara is supposed to fight an evil witch. Have you seen Supergirl's new outfit in the **DC SAMPLER**? Since Helen Slater is supposed to be a dancer, I think the new costume is great. Sort of a super-ballerina outfit. I like the new logo for her book, too. Think there'll be a **SUPERGIRL II**?

Now, in regards to Sam Kujava's recent question (**TCR #210**?), I can say that Stan Lee and Marvel are to blame for the loosening of the Comics Code. Why? Lee defied the Code in daring them to ban the notorious **SPIDER-MAN** three-issue drug story (with the Green Goblin). As a result, DC had a two-issue **GREEN LANTERN** drug story with Speedy as a victim. Lee keeps bragging that he "makes fairy tales for adults." Sure. Does that mean showing drug addiction, senseless killing, etc.? Marvel's **X-MEN** spawned **THE OMEGA MEN** from DC. Disgusting groups, both of them. Tigorr, for instance, is a rip-off of Wolverine, Broot is a combo of the Thing and Hulk, etc. I do not like the Outsiders, either. Katana's killing (or murdering) in **BATMAN AND THE OUTSIDERS #1** is senseless. I think it's time Jim Shooter at Marvel and Dick Giordano at DC start some serious rethinking. Maturity does not mean irresponsibility.

One more minor point, Mike. What did you think about the recent **DC COMICS PRESENTS ANNUAL**—Superman introduces Superwoman! What does this do to Supergirl? Yes, I know, in a recent **DARING NEW ADVENTURES OF SUPERGIRL**, Paul Kupperberg explained the legal reasons for not changing Kara's name. It seems silly to me. With the changes in **ACTION** and **SUPERMAN**, do you think that the proposed **HISTORY OF THE DC UNIVERSE** is gonna be affected? With DC buying Charlton's heroes, where will they fit in? An Earth-Charlton? Enough is enough.

Mike, you mentioned **BATMAN** comics and **THE JOKER**. Maybe I misunderstood your remarks, but the Joker from the first was a crazed killer. Probably in the 1950s, due to censorship, his character was changed. I do remember Feiffer's **GREAT COMIC BOOK HEROES** containing a **Batman** strip with the Joker shown killing. Jonathan Clark's comments were all wet. Comic book **graphic** death (see **OMEGA MEN #6**) is bad.

Now I have one more question. After George Klein died (the man who did justice to Curt Swan's pencils), who replaced him? I'm aware of Jack Abel, Murphy Anderson, and even Kurt Schaffenberger (who wasn't bad after all). I know Curt's work did suffer until Anderson came on board **SUPERMAN/ACTION**.

[I don't know much about the SUPERGIRL film, but I do know that Argo City IS in the origin sequence. I wouldn't call either the new costume or logo great, though they aren't as offensive as I was led to believe. Sure, there'll be a SUPERGIRL II—they'll just split the first one into two pictures.

To be fair, the loosening of the Code in the early '70s with the drug issues you mentioned need not have led to the loosening up of the restrictions on graphic depiction of violence [which occurred soon after in the still gruesome SPECTRE stories in ADVENTURE COMICS]. Those drug issues were nobly-intended; the violent issues have other things on their mind.

And, of course, by now you may know that Katana didn't murder those people she was shown sticking her sword into.

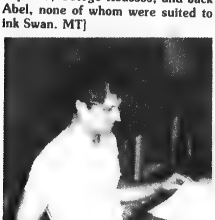
I don't understand what you're getting at with Superwoman. Seems to me that it had no ulterior motive [trademarking Superwoman isn't really necessary, as DC has already protected its copyright on the Superman family before, and since Linda Lee Danvers is supposed to be a young girl again anyway, I doubt that there'd be much sense in her becoming Superwoman.

It remains to be seen if a new world has been split off for current DC JLA members. Dick Giordano assures us that the Charlton heroes WILL be on Earth-One.

You're only partially correct about the Joker's murderous tendencies. In his first few appearances, he was a murderer. When it became obvious that he was a popular adversary who'd be showing up pretty often, though, the editors and creators figured out that a murderer would have far less chance of getting out of prison every so often than someone only being held for robbery, and ceased his bloodlust. This was in 1942—hardly due to anyone's censorship. From 1942 until his alteration in the mid-'70s, he was a villain in the tradition of any number of other Batman foes. I disagreed then and I still disagree that turning him back into what he originally was

made any sense; after all, within the first year of Batman's existence, he was shown carrying and shooting a gun, and we have yet to see that particular trait resurrected in some peculiar notion of being "truer" to the original concept. Finger and Kane were in charge of Batman for almost 25 years, but their concept is being restricted to the way they handled the strip in its earliest days. It makes no sense to me at all.

Between Klein's departure for Marvel in 1967, and Murphy Anderson's becoming regular inker in 1970, Swan's pencils were inked by Mike Esposito, George Roussos, and Jack Abel, none of whom were suited to ink Swan. MT]



MARSHALL ROGERS

BILL HENLEY, JR., 2021 Atkins Avenue, Apartment 5, Lakewood, OH 44107:On the whole I agree with you that supoer-heroes shouldn't deal with the bad guys by killing them—though I can accept an occasional exception such as Wolverine. But I can't agree that all super-heroes should be forbidden to kill even in self-defense. And guess who seems to agree with me: Superman himself—or at least his younger self.

My evidence is the story "The Legionnaire Who Killed," written by Edmond Hamilton, in **ADVENTURE #342**, March 1966. In this **Legion of Super-Heroes** story, Star Boy is menaced by a killer who is shielded from his power of making things super-heavy, and shoots the villain with a ray gun. He is cleared by the police on self-defense grounds, but tried by the Legion on charges of breaking the Legion Code against killing. Superboy serves as Star Boy's defense counsel; asked why, he explains, "Because I think the Legion code should be amended to permit Legionnaires to take life for the purpose of **saving** life! Mon-El and I are invulnerable...but you others aren't, and should have the right of self-defense!"

Star Boy is found guilty by one vote and expelled from the Legion, after "prosecutor" Brainiac 5 demonstrates that he could have saved himself without killing if he had been ingenious enough. But the Legionnaires must have come around to Superboy's way of thinking, since Star Boy was readmitted a few issues later without any fuss over the killing.

This seems to contradict the recent story in **LEGION #300**, where an alternate-Earth Superman quits the Legion when the other members decide to abolish the Legion Code and take part in a war. But the organized mass-murder of war is something very different from a rare and unplanned killing in self-defense...so perhaps the two attitudes aren't irreconcilable.

Of course, Mike, you have every right to dislike a story for any reason you choose, including the fact that a super-hero kills someone in it. But I think maybe you're being a little harsh when you suggest that anyone who writes such a story, or who does enjoy it, is morally corrupt.

Incidentally, one of the X-Men **did** quit the group out of objection to Wolverine's actions—the Angel, in **X-MEN #148.**

And I for one don't find Reed Richards' action in saving Galactus's life, so that he can go out and eat more planets, so commendable. And once again, I suspect I could find some people to agree with me; namely the inhabitants of the next planet Galactus eats. (Now if Reed had found a way to save Galactus while at the same time making it unnecessary for him to eat planets, that would have been another matter entirely...and maybe a more interesting story. What would Galactus do with himself, anyway, if he didn't have to spend his time looking for planets to chow down on?)

On a more positive note, I was very relieved to see **TCR** reappear at my local comics shop last month after a month or two's disappearance. After some of your discouraged-sounding comments about the difficulty of competing with the new **BUYER'S GUIDE** and the glossier newszines, I was afraid you'd given up the race and decided to fold **TCR**. Well, don't! The new **CBG** is nice, but **TCR** is still my favorite source of comics and commentary.

In response to another of your comments in the current issue, I occasionally talk to myself and say things like "Come off it, Bill." But then maybe I picked it up from reading too many comic books?

One more comment relating to the killer-super-hero thing: believe it or not, I too liked **DAREDEVIL #200**, and for much the same reasons as you did. I thought the ending was satisfying and (for this particular character, at least) appropriate. However, I was amused to note that DD ends up defeating Bullseye by means which your childhood heroes would probably have found nearly as revolting as killing him: namely, DD clobbers Bullseye **in the back!** That ain't according to the Code of the West, DD!

(And by the way, personally, I like the Johnson/Bulanadi art on DD; in fact, I like it quite a bit better than I did Klaus Janson's solo work.)

Finally, I have an addition/correction for Don Rosa's **Information Center**. Back in #209, Don said that DC's first real letter column with comments on the comics stories was in **SUPERMAN** in 1958. Not so; **SUGAR AND SPIKE**, of all things, had a lettercol as early as #3, August-September 1956. And it was certainly a "real" lettercol; in fact, despite the tender age of many of the letter writers, the letters were more interesting and the readers were treated with more respect by the editor than in many super-hero letter columns since.

DICK GIORDANO

[I so dislike going back and re-reading what I've written, that I'll simply apologize for intimating that anyone who writes or enjoys the stories featuring murdering super-heroes is "morally corrupt"—even if I don't recall ever saying it.

But, as far as Superboy and that Legion story go, here we have two very different situations than any of those I cited. First of all, the killing is the main point of the story, and Star Boy IS morally-censured by being expelled from the Legion. That they let him back in later, repentent and chastised, was perhaps more a case of Weisinger and Bridwell not wanting to waste what was then a

MIKE BARON and STEVE RUDE

very attractive character. I, in fact, was wholly sympathetic with his plight, and was very much in favor of his being readmitted, in one of my favorite LEGION stories, which appeared nine issues later. Star Boy was readmitted, Dream Girl joined, and Lightning Lad, Bouncing Boy and Matter-Eater Lad were restored to their original appearances. You can't imagine how happy that story made me.

And Superboy's arguing in favor of Star Boy certainly fits my image of his character, in that he has been shown as being forgiving, charitable and understanding. However, at no time did he say that HE would follow the amended Legion Code, and I don't think he'd compromise his standards.

The Angel resigning from the X-Men due to Wolverine's actions is comparable to Mickey Mantle resigning from the Yankees 'cause he thinks Steinbrenner's a jerk.

I've always detested Galactus as a villain because unless he is killed, the story really reaches no conclusion as he goes back to devouring planets. Saving Earth is fine, but the chauvinism of the idea "That's okay. We don't live there." is reprehensible. On the other hand, Reed Richards—in a long-standing tradition of good guys who save the villain's life at mortal risk—could not stand by and watch him die without doing anything and retain his own self-respect. He could not idly presuppose that he could NOT eventually prevent Galactus from going on to other acts of gastronomic genocide, even though he didn't. He is a doctor of sorts, and they too have an oath which prevents them from withholding aid.

Unless things get terribly bad, don't expect us to fold TCR. At this point, my extracurricular activities in the professional comics world are not enough to live on.

The talking to yourself by name bit may exist in popular fiction; I don't know, I don't read very much of it. But it seems akin to a few other peculiarities of dialogue which have bred in the comics written by the generation of writers who began in the late '60s. You'll notice that even if there are only two people in a room talking to each other, or someone talking to someone on a phone, they invariably call each other by name innumerable times. A lot of writers use it for rhythm, just as there are a group of writers who cannot write a story without someone saying something using the words "frankly" and "somehow." [As in "Somehow, I knew you'd do that, and frankly, I'm not surprised."] I've never heard so many different characters use the expletive "Lord" in any medium but comics [and only in the works of particular writers]. But one cliche occurs elsewhere with as much regularity as in comics: the final scene-closing utilization of dramatic repetition ["I don't know. I just don't know."]

DD, of course, is presently set in a "ultra-real" world, and hitting Bullseye in the back would certainly fit that. Considering that, only ten issues earlier, he MIGHT have killed him instead, I didn't even notice. MT]

JOHN WELLS, P.O. Box 119, Batavia, IA 52533: The new typeface is great! Don't change it!

Concerning the price-code box debate, I see nothing wrong in preferring newsstand copies of comics over their direct-sales "twins." Personally, I don't care either way. I get my comics at a direct-sales store, but if I miss an issue I have the newsstand for back-up. I do this simply because I don't want to miss any issues on the newsstand. First issues are especially notorious for not showing up (WOLVERINE last year, BATMAN AND THE OUTSIDERS this year).

In TCR #209, you mentioned that you wanted newsstand copies of OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE. Why? Direct-sales copies (with the exception of #4, for some reason) have no boxes on them. On a related note, wouldn't it make more sense to have a direct-sales SUPERMAN ANNUAL #9 since the other eight issues didn't have boxes?

I'm ecstatic over the news that your (and Gene Reed's) index will soon be available. Could you give some more information about it? (Price, length, etc.)

And thanks for telling where the reprints in the DC digests originally appeared. I never would have figured out where the Binky reprints in BEST OF DC #39 originally appeared. I have exactly one issue of BINKY.

[Oops, we changed typefaces. Which do you like better?

I already have direct-sales copies of the HANDBOOK issues, and just wanted the first two in newsstand format for my collection. [And thanks for the offer of the X-MEN ANNUAL trade, which I'll take you up on.]

See, SUPERMAN ANNUAL #9 has nothing in common except title with #1-8, but everything in common with books on sale this year. That's what has to match.

"Soon" is being optimistic about the DC index, unless something happens in the near future to alter circumstances. We have a format idea which would be pretty reasonable, but since DC raised their reprint rates, the cost of reproducing every cover of every comic DC has ever produced is staggering—and even if the majority of artists waive their reprint royalties [which some have done] we are still responsible for the possibility that someone will show up and demand that we pay them. Unless we can solve that, we're going to have to compromise our original ideas. The written portion of the indexes is a snap by comparison.

Thank DC for sending us the contents of that digest with the reprints identified; I still don't have all the BINKYs either. MT]

JIM TRUE, 5 Autumn Leaf Drive #23, Nashua, NH 03060: Thank you for solving the mystery for me. I knew something bothered me about the lettering on the title of the 1983 PRICE GUIDE but I wasn't sure what. It seems really incredible that they got the "C" wrong, particularly

since whoever did it must have had a copy of the old **ACTION COMICS** (with the correct C in Action) around somewhere. And about the new **Superman** logo. I don't know what amazes me more: the fact that someone actually was paid good money for designing it, or that someone at DC thinks it's good and an improvement over the old. (To tell you the truth, I get seasick looking at it.) Another logo I still hate, even after years of trying to get used to it, is the DC logo. The "Line of Super-Stars" or even the "Superman National Comics" logos were better (though the latter is no longer appropriate since National is no longer part of DC's corporate name). And the new Red Circle logo strikes me as more suitable to a moving company than a comics publisher. I don't know why, but it does. I think it would look very appropriate on the side of a moving van.

About your new typeface, if you continue to use the small type it might be more readable—and look better if you use a style with no serifs (your old look). But I do hope you don't increase the size of the printing. You cram so much good stuff into **TCR** it makes it really worth the price. Other fan publications use much larger type and it seems they hold very little material as a result.

[I know a lot of people who feel as you do about the DC logo, and most seem to prefer the original symbol which was used from 1940 to 1970. But frankly, it somehow doesn't bother me. [The previous sentence should be read as parody.]

My new nomination for worst logo design for 1983: the one being used on the GREEN LANTERN/ GREEN ARROW mini-series. MT]

WAYNE WILLIAMS, 204 Wellford Street #C, Richmond, VA: Your recent editorials on the increase in violence in comics have sparked much debate within the circle of friends that I usually frequent. It would appear that many of the older fans feel that contemporary comics have become too explicitly violent, and that this may attract unfavorable attention to comics as it did in the '50s.

Myself, I feel that comics in general are far less violent than much of what passes for contemporary entertainment, certainly no more violent than they were during the golden age of the '40s. During that time, it was not unusual for a hero to use deadly force against a foe if he felt that it was necessary (and I doubt that many were worried about seeing innocent, helpless Nazis wasted). Even then, it was generally in self-defense. Wolverine's actions, in this light, are clearly no better or worse than such veterans as Captain America or the Golden Age Batman.

CHUCK FIALA and JIM ENGEL

As for the need for a rating system for comics, I feel that such a system would be superfluous and, in a way, counterproductive. Comics are already packaged in different formats to appeal to an older, broader audience, what with Graphic Novels and direct-sales books. These products are aimed at people who like comics, but feel uncomfortable buying something that is still considered "kid's stuff."

A rating system, however, would not only fail to keep "mature" material or subjects out of the hands of children, but may actually increase the amount. If publishers notice that "PG"-rated books far outsell "G"-rated books, they are more likely to not only increase the amount of "PG" material published, but may actually downgrade their "G"-rated materials, just as movie studios prefer PG or R films to G because the former can attract a larger audience. It would not be unusual for a former "G"-rated series to be "upgraded" to a "PG" series, and such books as **CAPTAIN CARROT** and **AMETHYST** would be impossible to publish.

As for the media moralists that might find some books objectionable, I wouldn't try catering to their tastes, for they are impossible to satisfy. Not only do such people find "R"-films offensive, but they have even considered **STAR WARS** and **RAIDERS** unfit for innocent children. They are even crusading against such imminent moral threats as fantasy role-playing games and Olivia Newton-John!

To a large degree, the individual creators are very responsive to their readers, and if sufficient objections are raised about certain material, they would take the initiative in correcting the mishap, or at least demonstrate and defend their viewpoint. The best form of censorship remains self-censorship.

As for the rest of the magazine, excellent work. Just try to be on time, okay?

P.S. Helpless dinosaurs? Helpless T-rexes? Give me a break!

[Hey! Give ME a break.

Ka-Zar didn't need to be where he was, getting in the way of dinos who, if they were known to the outside world, would certainly be put on every protected species list in the world.

Cat Yronwode, in a recent CBG, appears to have made the claim that comics' treatment of sex and violence was no worse than television, and you appear to be telling me the same thing. On the whole that might be true, but I can think of plenty of extremes in comics that would never appear on TV, MTV or otherwise. Many people hold up movies as an example of popular entertainment, ignoring that only a small percentage of the country sees any particular film, no matter how successful. The question here is whether comics want to continue their incredible shrinking audience, or appeal to the widest possible number? This sudden realization that comics cannot be done without being explicit has certainly corresponded with a drop-off in audience—and if I were working on a book where I had a cut of the gross, I'd make sure I wasn't including material which was going to turn even the minority of my readership into non-buyers. Which is what is happening in all these cases we're pointing out.

Pacific has announced a policy of marking their books for mature audiences...but looking at any of them, I can't see any advantage gained by using any of the material they've used to the quality of the stories themselves. If they're producing art, okay...then they won't care about sales anyway. If not, they only hurt themselves. MT]

Captain Kentucky
EP#3 GL8
©1980 D.W. Rasa
SOK
AS THEY SAY IN CHEAP PULP-FICTION... VIOLENCE EXPLODES over the RIVER CITY MALL AS C.K. AGAIN MEETS the NUKE DUKE!
PLEASE, MR. BAILEY! WHAT HAVE I EVER DONE TO YOU?
I'M A MERCENARY, YOU @#*☆! A HERO-FOR-HIRE! AND I POSSESS YOUR SECRET POWER ELIXIR! YOUR CLOCK HAS RUN OUT!
CRASH!
W.L.K.Y. TV IS PAYING ME HANDSOMELY TO HORN IN ON YOUR ACT AND WRITE YOU OFF DUE TO YOUR CONTINUOUS ON-SLAUGHT ON THEIR 32 ALIVE SKYCAMS!
BUT THOSE WERE TOTALLY RANDOM FLUKES OF LUCK-- FREAK ACCIDENTS-- PURELY HAPHAZARD FAUX PAS!
SMEK!
ALL FIVE ☆#*☆ TIMES?! ALL FOX PAWS?! THAT'S BEYOND THE SCOPE OF PLAUSIBILITY!
NO, HONEST! I FEEL AS THOUGH I'M A BOON TO THIS COMMUNITY!
KONK!
C.K.'S PREDECODED SECRET MESSAGE: TAXES ARE TOFF...BUT THEY HAVE MY PERMISSION TO QUADRUPLE MY TAXES PROVIDED THEY USE THE INCREASE FOR SPACE EXPLORATION (EVEN THOUGH WELFARE RECIPIENTS) BLESS 'EM, CAN'T EAT MOONROCKS)!
PERHAPS THIS WILL GIVE YOU A NEW BEARING ON THAT IDIOT NOTION?
I'M WARNING YOU! I CAN'T BEAR MUCH MORE OF THIS UNGRATEFUL TREATMENT!
SPLAT!
WELL, YOUR TREATMENT WILL BE MORE SORDID THAN EVER FROM NOW ON, YOU @#☆ CRYBABY!
THAT DOES IT?!? I'M THROUGH HORSING AROUND WITH YOU! I'M NOT TAKING IT ANYMORE!
I'LL GIVE YOU TIT FOR TAT!
CLANK!
WHAT WOULD YOU SAY TO A GOOD BUST RIGHT IN THE NOSE?
I SAY THE BELLE HASN'T ROUNDED ON THIS ROUND YET!
BESIDES... I'M A LEG MAN, MYSELF.
POW!
(SOB) I JUST NOW GOT MY CLOCK REBUILT HERE ☆! AND NOW IT'S DESTROYED AGAIN?!
HEY-- YOU'RE REALLY BRIGHT, AINCHA'?
WELL, YES FRANKLY...
LAST DESTROYED IN EP#3
MEANWHILE, HAL BAILEY'S PARTNER REED YADON IS AGAIN AIRBORNE ALONG-WITH W.L.K.Y.'S BOB JONES:
YES, I CAN FLY HELICOPTERS, TOO! DICK GILBERT HAS NUTHIN' ON ME?
GRANTED! BUT, SOMEHOW, I DON'T FEEL THAT THIS IS A GOOD PLACE TO LAUNCH SKYCAM VI!
BESIDES... I HATE PUNS.
NEXT WEEK CAPTAIN KENTUCKY VS BILL "NUKE DUKE" BAILEY VS SKYCAM VI?

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#3
Rip!
©1980
Downtown Louisville
Captain Kentucky
vs Bill the Nuke
Road Bailey and
Rocket Rabbit
Drones in the Wild
Skycam XI
Nuff Said!!
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- Any Marvel # !
- Any Marvel # ! (No reprints)
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- Selected Marvel Annuals

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- Coyote
- Dreadstar
- Any Epic # !

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- Marvel Super Special
- Savage Sword

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- All-Star Squadron
- Amethyst, Princess of Gem World
- Arak
- Arion
- Atari Force
- Batman
- Batman & The Outsiders
- Blackhawk
- Blue Devil
- Camelot 3000
- Captain Carrot
- DC Comics Presents
- Detective
- Flash
- Fury of Firestorm
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- Green Lantern
- House of Mystery
- Jonah Hex
- Justice League
- Legion of Superheroes
- New Talent Showcase
- New Teen Titans
- Night Force
- Omega Men
- Ronin (Frank Miller)
- Saga of Swamp Thing
- Sgt. Rock
- Superboy
- Supergirl
- Superman
- Vigilante
- Warlord

DC COMICS
- Wonder Woman
- World's Finest
- Zero Man
- Adventure Digest
- Best of DC Digest
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- Any DC # ! (No reprints)
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- Warp Special
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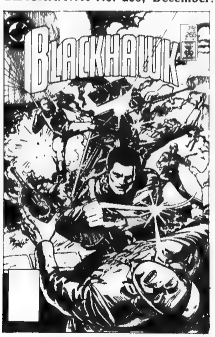
DC COMING COMICS

AMETHYST, PRINCESS OF GEMWORLD No. 8, December. "First Light" is by Dan Mishkin, Gary Cohn and Ernie Colon. Citrina reveals the origin of the Gemworld, while the romance between Amethyst and Topaz continues and the Gemworld aligns itself with Amethyst or Dark Opal. George Perez and Colon did the cover. [8/16-9/8]

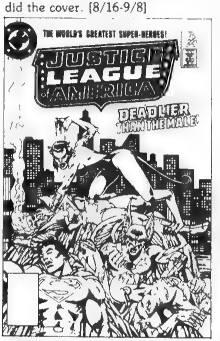
THE BEST OF DC No. 43, December. Another issue of **Funny Stuff**, featuring **The Three Mousketeers, Dizzy Dog** and **Doodles Duck** strips by Sheldon Mayer, as well as **Peter Porkchops** by Otto Feuer, **Goofy Goose, Nutsy Squirrel** and **Peter Panda** by Rube Grossman, and **J. Rufus Lion** and **Bo Bunny** by (probably) Howie Post. Mayer did the cover. [9/16-9/8]

BLACKHAWK No. 265, December.



"What's the Matter With Chop Chop?" is by Mark Evanier and Dan Spiegle. The Blackhawks may lose a member this issue. Also, Chuck stars in "The Big Dealer" by Evanier and Pat Boyette. Spiegle did the cover. [8/16-9/8]

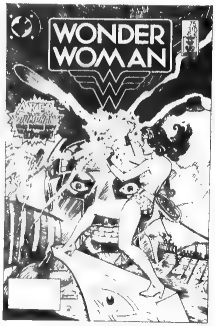
DC COMICS PRESENTS No. 64, December. "May You Live in Interesting Times" is by Mark Evanier, Alex Saviuk and Frank McLaughlin. Kamandi and his cronies are messing around with time and end up in the present-day streets of Metropolis, while the Galaxy Building is sent back to the dinosaur era. Gil Kane did the cover. [8/16-9/8]



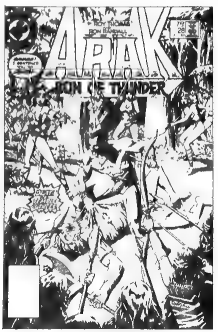
THE FURY OF FIRESTORM No. 19, December. "Golden Boy" is by Gerry Conway, Gene Colan and Rick Magyar. Firestorm takes on the result of a drug experiment—Goldenrod. Ed Hannigan and Dick Giordano did the cover. [8/16-9/8]

JUSTICE LEAGUE OF AMERICA No. 221, December. "Death Games" is by Gerry Conway, Chuck Patton and Romeo Tanghal. The Beast Master and his half-animal men tackle the JLA. Patton and Dick Giordano did the cover. [8/16-9/8]

WONDER WOMAN No. 310, December. "All's Fair..." is by Dan Mishkin, Mike Beachum and Pablo Marcos. A fill-in issue featuring the original Wonder Woman . Also, the Huntress continues her baby-selling investigation of the Earthworm. Howard Bender and Dick Giordano did the cover. [8/16-9/8]



ARAK/SON OF THUNDER No. 28, December. "Guardian of the Golden Bow" is by Roy Thomas and Ron Randall. Arak and Satyricus take on a cult of women called the Cult of Artemis. The back-up is "Reapers of the Dunes" by Roy and Dann Thomas, Ron Randall and Tom Yeates. In a story which precedes her first appearance in #3, Valda's



capture by Baledor is revealed. Randall did the cover. [8/23-9/15]

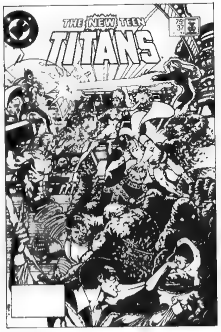
BATMAN No. 366, December. "The Joker is Wild" is by Doug Moench, Don Newton and Alfredo Alcala. The conclusion of the Joker story in which the Clown Prince of Crime attempts to turn Guatemala into an amusement park for his own laughs. Walt Simonson did the cover. [8/23-9/15]

THE FLASH No. 328, December. "Reverse Flash-Back" is by Cary Bates, Carmine Infantino and Joe Giella, and it serves as a framing device for a reprint of the story from **FLASH #165** by John Broome, Infantino and Murphy Anderson. The cover is by Infantino and Anderson, but it's not a reprint. [8/23-9/15]

G.I. COMBAT No. 260, December. The Haunted Tank stories are, "The Rules of Death" by Robert Kanigher and Sam Glanzman, which involves an officer named Capt. J.J. Jamison; and "Whose War Is It Anyway?" by Kanigher and Glanzman, in which Stuart's Raiders are forced to take the Confederate Flag off the Haunted Tank. Also: "War Without End" is by Bob Haney, Dick Ayers and Pat Broderick, and is a science-fiction war story; and "Fish Out of Water" by Kanigher and Noly Zamora, in which a frogman surfaces in the desert. Joe Kubert did the cover. [8/23-9/15]

GREEN LANTERN/GREEN ARROW No. 3, December. Reprinted are "Even an Immortal Can Die" by Denny O'Neil, Neal Adams and Dick Giordano, from **GREEN LANTERN #80;** and "Death Be My Destiny" by O'Neil, Adams and Giordano, from **GL #81**. Adams did a new cover. [8/23-9/15]

THE NEW TEEN TITANS No. 37, December. "Lights Out, Everyone" is by Marv Wolfman, George Perez and Romeo Tanghal. A team-up of the Titans and the Outsiders begins with Batman and Robin (Dick Grayson, that is) in the middle, facing the Fearsome Five. Perez did the cover. [8/23-9/15]



THE OMEGA MEN No. 9, December. "Hail Kalista, the Once-and-Future Queen" is by Roger Slifer, Tod Smith and Mike DeCarlo. A new menace means a team-up of the Omega Men, Alonzo Dulak and someone called Lobo. Smith and DeCarlo did the cover. [8/23-9/15]

STAR TREK No. 1, December. "The Wormhole Connection" is by Mike W. Barr, Tom Sutton and Ricardo Villamonte. When Klingon marauders begin appearing out of nowhere to attack Federation ships and then disaapear, the Enterprise must follow one through a wormhole. George

Perez and Sutton did the cover. [8/23-9/15]

SUPERMAN No. 390, December. "Lost on a Comet" is by Cary Bates, Elliot Maggin, Curt Swan and Dave Hunt. Vartox, hurt and in need of comfort, returns to Earth to discover his paramour Lana in the arms of Clark Kent. Gil Kane did the cover. [8/23-9/15]

BATMAN AND THE OUTSIDERS No. 5, December. "Psimon Says..." is by Mike Barr and Jim Aparo. The conclusion of the New Teen Titans/Outsiders team-up battle against the Fearsome Five. George Perez and Aparo did the cover [8/30-9/22]

THE DARING NEW ADVENTURES OF SUPERGIRL No. 14, December. "Star Light, Star Bright, Blackstarr Rises Tonight" is by Paul Kupperberg, Carmine Infantino and Bob Oksner. Blackstarr turns out to be more than a political conspirator and has a hold over Linda's close friends.

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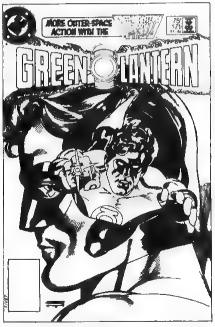
Gil Kane did the cover. [8/30-9/22]

GREEN LANTERN No. 171, December. "Counterflux" is by Robin Snyder and Keith Giffen (plot), Joey Cavalieri (dialogue), Alex Toth and Terry Austin. An offbeat story which will come as a surprise to even those involved in writing it. Gil Kane did the cover. [8/30-9/22]



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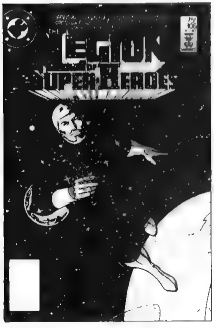
THE LEGION OF SUPER-HEROES No. 306, December. "Born Under a Lucky Star" is by Paul Levitz, Keith Giffen and Larry Mahlstedt, with Curt Swan pencils on the **Star Boy** sequence. A framing sequence surrounds a story explaining the origin and life of Star Boy. Also: the new Legion leader is announced. Giffen and Mahlstedt did the cover. [8/30-9/22]

POWER LORDS No. 1, December. "To the Victors, the Universe" is by Mike Fleisher, Mark Texeira and Jeff Dee. Revell action figures become the basis of a three-part mini-series



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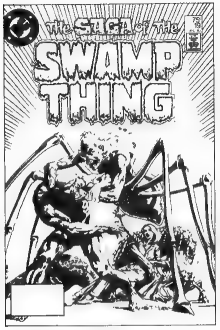

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featuring Lord Adam Power, last of the Power Lords, dethroned by the evil Arkus and exiled on Earth. Texeira and Dick Giordano did the cover. [8/30-9/22]

THE SAGA OF THE SWAMP THING No. 19, December. "And the Meek Shall Inherit" is by Martin Pasko, Steve Bissette and John Totleben. Arcane returns. Tom Yeates did the cover. [8/30-9/22]

SGT. ROCK No. 383, December. "A Piece of Paradise" is by Robert Kanigher and Frank Redondo. The back-ups are "The Boots" by Kanigher and Rex Lindsey, a **Battle Album** by Kim DeMulder and a gag page by Betsy Ambieli. Joe Kubert did the cover. [8/30-9/22]

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THRILLER No. 2, December. "Home Again" is by Robert Fleming and Trevor Von Eeden. The characters introduced in #1 get involved in a plot. Von Eeden did the cover. [8/30-9/22]

WARLORD No. 76, December. "Aftermath" is by Cary Burkett, Dan Jurgens and Dan Adkins. Morgan and Tara try to reorient the defeated Shamballan troops while Shakira fights against New Atlantis. The **Barren Earth** chapter is "A Quiet Night" by Gary Cohn and Ron Randall, which explains more about Jinal's mission on Earth. Jurgens and Dick Giordano did the cover. [8/30-9/22]

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ACTION COMICS No. 550, December. "The Day the Earth Exploded" is by Nelson Bridwell, Bob Rozakis, George Tuska and Sal Trapani. This is a fill-in which originally appeared in Germany. Alex Saviuk and Mike DeCarlo did the cover. [9/6-9/29]

ALL-STAR SQUADRON No. 28, December. "By Hatred Possessed" is by Roy Thomas, Roy Howell and

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Gerald Forton. The JSA battles the Spectre. Sargon guest-stars. Jerry Ordway did the cover. [9/6-9/29]

ARION, LORD OF ATLANTIS No. 14, December. "Flight to Oblivion" is by Paul Kupperberg, Jan Duursema and Tom Mandrake. Arion's powers decrease and he has to rely on his strength of body. Duursema did the cover. [9/6-9/29]

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DETECTIVE COMICS No. 533, December. "Look to the Mountain" is by Doug Moench, Gene Colan and Bob Smith. The Green Arrow story is "The Black Box" by Joey Cavalieri, Chuck Patton and S. McManus. Colan and Dick Giordano did the cover. [9/6-9/29]

JONAH HEX No. 79, December. "Duel in the Sand" is by Michael Fleisher, Dick Ayers and Tony DeZuniga. Jonah's chased out into the desert by other bounty hunters. Ross Andru and Dick Giordano did the cover. [9/6-9/29]

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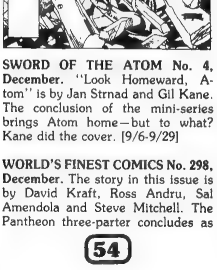
THE NEW ADVENTURES OF SUPERBOY No. 48, December. "One Super-Power Too Many" is by Paul Kupperberger and Kurt Schaffenberger. Luthor escapes from reform school to strip Superboy of his powers. The **Dial "H" For Hero** story is "Master-Stroke" by Nelson Bridwell, Bob Rozakis, Howard Bender and Dave Hunt. Another person dials the dial and becomes a hero to join the battle against the Master. Gil Kane did the cover. [9/6-9/29]



SWORD OF THE ATOM No. 4, December. "Look Homeward, Atom" is by Jan Strnad and Gil Kane. The conclusion of the mini-series brings Atom home—but to what? Kane did the cover. [9/6-9/29]

WORLD'S FINEST COMICS No. 298, December. The story in this issue is by David Kraft, Ross Andru, Sal Amendola and Steve Mitchell. The Pantheon three-parter concludes as Batman and Superman battle Zeta—and each other. Ed Hannigan and Dick Giordano did the cover. [9/6-9/29]

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MARVEL COMING COMICS

DAREDEVIL No. 201, December. "The Day The Devil Didn't Dare" is by Denny O'Neil, William Johnson and Danny Bulanadi. When Daredevil finds himself unable to protect Foggy, the Black Widow appears to help out. John Byrne did the cover. [8/2-8/23]

THE FALCON No. 2, December. "Legion" is by Jim Owsley, Mark Bright and Mike Gustovich. The Falcon faces a robot that's fifty feet tall. Paul Smith did the cover. [8/2-8/23]

KA-ZAR THE SAVAGE No. 29, December. "A Match Made in Hell" is by Mike Carlin, Ron Frenz and Armando Gil. Ka-Zar and Shanna get hitched in a double-sized issue that will surprise newsstand-only readers when it shows up there. Frenz and Gil did the cover. [8/2-8/23]

KULL THE CONQUEROR No. 3, December. "Dead Men of the Deep" is by Alan Zelenetz, John Buscema and Klaus Janson. Buscema did the cover. [8/2-8/23]

MOON KNIGHT SPECIAL EDITION No. 2, December. This issue features "An Eclipse Waxing...An Eclipse Waning" from **HULK #15**, "Nights Born Ten Years Ago" from **#17**, and "Shadows In the Heart of the City" from **#18**, all by Doug Moench and Bill Sienkiewicz. Sienkiewicz did the cover painting. [8/2-8/23]

THE NEW MUTANTS No. 10, December. "Betrayal" is by Chris Claremont, Sal Buscema and Bob McLeod. Rahne is worshipped as a goddess by the New Romans. McLeod did the cover. [8/2-8/23]

RED SONJA No. 3, December. "Siege" is by Tom DeFalco, Mary Wilshire and Nestor Redondo. Red Sonja again meets a warrior who once bested her in battle. Wilshire, Ian Akin and Brian Garvey did the cover. [8/2-8/23]

RETURN OF THE JEDI No. 3, December. "Mission to Endor" is by Archie Goodwin, Al Williamson and Carlos Garzon. The third chapter is presented. [8/2-8/23]

THE THING No. 6, December. "Mindscape" is by John Byrne, Ron Wilson and Hilary Barta. The Puppet Master experiences a startling change. Wilson and Brent Anderson did the cover. [8/2-8/23]

THE AMAZING SPIDER-MAN No. 247, December. "Interruptions" is by Roger Stern, John Romita, Jr. and John Romita, Sr. Mary Jane Watson's secret past, plus the Frog. Romita, Jr. and Romita, Sr. did the cover. [8/9-8/30]

CAPTAIN AMERICA No. 288, December. "Mazes" is by J. Marc DeMatteis, Mike Zeck and John Beatty. In the 1990s, Cap and Deathlok continue to fight to save the future of the U.S. Zeck and Beatty did the cover. [8/9-8/30]

DOCTOR STRANGE No. 62, December. "Deliver Us From Evil" is by Roger Stern and Steve Lelaloha. Somehow, the vampire is banished forever from the Marvel Universe—including Dracula. Lelaloha did the cover painting. [8/9-8/30]

THE FURTHER ADVENTURES OF INDIANA JONES No. 12, December. "The Fourth Nail, Part II" is by David Michelinie, Kerry Gammill and Luke McDonnell. Indy's archaeological find gets him in hotter water. [8/9-8/30]

HAWKEYE No. 4, December. "Till Death Do Us Part" is by Mark Gruenwald and Danny Bulanadi. Hawkeye and Mockingbird—a battle to the death—about what? Gruenwald and Bob Layton did the cover. [8/9-8/30]

ILLYANA AND STORM No. 1, December. "Little Girl Lost" is by Chris Claremont, John Buscema and Tom Palmer. This series explains where Illyana was those seven years she was in the clutches of Belasco. Buscema and Palmer did the cover. [8/9-8/30]

THE SAVAGE SWORD OF CONAN No. 94, November. "Death Dwarves of Stygia" is by Michael Fleisher, Val Mayerik and Vince Colletta. Conan battles himself. Mayerik did the cover. [8/9-8/30]

S.H.I.E.L.D. No. 1, December. The first of three 48-page $2.00 Baxter-paper reprint editions of Jim Steranko **NICK FURY** and **STRANGE TALES** material features the stories from the first couple issues of the former and a story from the latter. Steranko may have done the cover. [8/9-8/30]

STAR WARS ANNUAL No. 3, December. "The Apprentice" is by Jo Duffy and Klaus Janson. A young boy comes to Luke to become an apprentice Jedi knight, while Darth Vader plots to destroy a world full of rebels. Janson did the cover. [8/9-8/30]

THOR No. 338, December. "A Fool and His Hammer" is by Walt Simonson. An alien named Beta-Ray Bill challenges Don Blake for possession of the hammer and powers of Thor—and succeeds in proving himself more worthy. Voila—a new Thor. Simonson did the cover. [8/9-8/30]

U.S. 1 No. 7, December. "Semi-Intelligence" is by Al Milgrom, Frank Springer and Mike Esposito. Wide Load Annie loses control. Mike Golden did the cover painting. [8/9-8/30]

THE AVENGERS No. 238, December. "Unlimited Vision" is by Roger Stern, Al Milgrom and Joe Sinnott. The origin of Blackout, the menace of Moonstone and more on the present Captain Marvel. Milgrom and Sinnott did the cover. [8/16-9/6]

BLIP No. 9, December. [8/16-9/6]

CLOAK AND DAGGER No. 3, December. "Dark Is My Love, And Deadly" is by Bill Mantlo, Rick Leonardi and Terry Austin. Cloak has captured the poisoner in his cloak and a detective is tracking him down, while Dagger is sacrificing herself so that Cloak doesn't have to kill anyone else. Leonardi and Austin did the cover. [8/16-9/6]

CONAN THE BARBARIAN No. 153, December. "The Bird Men of Akah Ma'at" is by Michael Fleisher, John Buscema and Ernie Chan. Conan has to stop a floating city from being destroyed—a woman that saved his life is in danger. Gary Kwapisz did the cover. [8/16-9/6]

G.I. JOE, A REAL AMERICAN HERO No. 18, December. "Destro Returns" is by Larry Hama, Mike Vosburg and Jon D'Agostino. Destro's return occurs on a violence-filled oil field. Herb Trimpe and Steve Mitchell did the cover. [8/16-9/6]

THE INCREDIBLE HULK No. 290, December. "Unholy Alliance" is by Bill Mantlo, Sal Buscema and Joe Sinnott. Modok kidnaps Betty to turn her into a female version of himself. Not nice. Al Milgrom did the cover. [8/16-9/6]

MARVEL AGE No. 9, December. [8/16-9/6]

MARVEL TALES STARRING SPIDER-MAN No. 158, December. "The Coming of Scorpion" is by Stan Lee and Steve Ditko and originally appeared in **AMAZING SPIDER-MAN #20**. Ditko did the cover. [8/16-9/6]

POWER MAN AND IRON FIST No. 100, December. "Soul Games" is by Kurt Busiek, Ernie Chan and Michael Mignola. The origin of K'un L'un is the focal point of this double-sized anniversary issue. Chan did the cover painting. [8/16-9/6]

ROM No. 49, December. "Massacre" is by Bill Mantlo, Sal Buscema, Ian Akin and Brian Garvey. A new strain of Dire Wraiths, immune to Rom's energy analyzer, wipes out Rom's pals. Al Milgrom did the cover. [8/16-9/6]

THE UNCANNY X-MEN No. 176, December. "Decisions" is by Chris Claremont, John Romita, Jr. and Bob Wiacek. What can you say about a comic that begins with a battle with giant squids and ends with a honeymoon in outer space? Romita, Jr. did the cover. [8/16-9/6]

ALPHA FLIGHT No. 5, December. "What Fools These Mortals Be..." is by John Byrne. Puck solos in a story about drug abuse. The back-up features the origin of Shaman. Byrne did the cover. [8/23-9/13]

THE AMAZING SPIDER-MAN ANNUAL No. 17, December. "Heroes and Villains" is by Roger Stern, Ed Hannigan and Jim Mooney. Peter Parker goes to his fifth high-school reunion. Also: the Kingpin. Hannigan and Klaus Janson did the cover. [8/23-9/13]

COYOTE No. 4, December. This

The Gazette

The Menomonee Falls GAZETTE was a tabloid publication for comic strip fans that was published weekly from issue #1 (12/13/71) through issue #220 (3/1/76) and semi-monthly from issue #221 (April 1976) to issue #232 (March 1978). the final issue Issues 1 to 13 were printed on ordinary newsprint. the rest on heavier offset stock. Issues 1 through 96 were sixteen pages each: 47 through 51 were twenty pages each. 52 through 96 were twenty-four each. 96 through 126 were a massive forty-eight pages each. 127 through 223 were forty pages each. 224 through 226 were thirty two pages each and the final six issues were each twenty-four pages

Each page of the GAZETTE featured six dailies. a tabloid Sunday page. on two Sunday half-tabs. Nearly all of the issues feature one week of each strip (daily and/or Sunday). but occasionally there were more than one Strips listed as 'contemporary' were dated the week before the date of the issue. Foreign strips were reprinted from sources in England Argentina and Australia. The other reprint strips were American material from the '30s to the '60s either taken from old proofs or old clipped dailies that were retouched to return the reproduction quality to as close as possible to the original

CONTEMPORARY (1971-1976) STRIPS:
AMBLER (d. Doug Wildey) #46-94
AMBLER (d&S. Wildey) #95-108
APE SO (d. Alex Kotzky) #165-226
BIG BEN BOLT (d. John Cullen Murphy) #95-126
BRICK BRADFORD (d. Paul Norris) *52 223
BROOM-HILDA (d. Russell Myers) *226
BUZ SAWYER (d. Roy Crane and Mort Walker and Schlensker) #52-223
CAPTAIN EASY (d. Bill Crooks and Jim Lawrence) #95-228
CONCHY (d. James Childress) *226
DATELINE: DANGER! (d. Alden Mc Williams) * 1 120
DICK TRACY (d. Chester Gould and Rick Fletcher) #95-223
DR. KILDARE (d. Ken Bald) #95 223
FAWN (a full-page strip done especially for the Gazette by Joe Martella, Jr.) *142-161.163.171 173 176 178 179 181 183.188
FLASH GORDON (d. Dan Barry. * 1 223
FRIDAY FOSTER (d Longaron Flessel Monroe Chuykin) #95-130
THE HEART OF JULIET JONES (d. Stan Drake) #95-223
HOWARD THE DUCK (d. Steve Gerber and Gene Colan) *227 232
JEFF COBB (d. Pete Hoffman) *1 201
JOE PALOOKA (d. Tony DiPetra) *192-223
JOHNNY HAZARD (d. Frank Robbins) *14 223
JOHNNY HAZARD (S. Frank Robbins) *95 223
KERRY DRAKE (d. Alfred Andriola. *95.108.127 226
KERRY DRAKE (d&S. Alfred Andriola) *109-126
MANDRAKE THE MAGICIAN (d. Lee Falk and Fred Fredericks) *1 226
MICKEY FINN (d. M. Weiss) *192 223
ON STAGE (d. Leonard Starr) #46-94
ON STAGE (d&S. L. Starr) *95-226
THE PHANTOM (d. Lee Falk and Sy Barry) *1 223
PRINCE VALIANT (S. Hal Foster and John Cullen Murphy) *95 223
RICK O'SHAY (d. Stan Lynde) *66 226
RIP KIRBY (d. Fred Dickenson and John Prentice) *1 223
SECRET AGENT CORRIGAN (d. Archie Goodwin and Al Williamson) *1 223
STEVE CANYON (d. Caniff) #46-94
STEVE CANYON (d&S. Milton Caniff) *95-223
TARZAN (d. Russ Manning) *1 34
TARZAN (S. Russ Manning) *46-226
TERRY AND THE PIRATES (d. George Wunder) *52-65

FOREIGN STRIPS:
AIR HAWK AND THE FLYING DOCTORS (d. John Dixon) *1-204
AIR HAWK (S. John Dixon and Hart Amos) *6-232
GARTH (d. Frank Bellamy) *28-126 127 181(odd numbers only).182-232
GUNNER (d. Jose Luis Salinas) *95-126. 127-183(odd numbers only). 154 223
JAMES BOND (d. Jim Lawrence. John McCluskey and Horak) *1-232
JEFF HAWKE (d. Sydney Jordan) *1 44. 46-181.195-232
MODESTY BLAISE (d. Peter O'Donnell. Jim Holdaway and Enrique Romero) *1-232
PAUL TEMPLE (d. Francis Durbridge and Phil Mendoza) *95-232
SCARTH 2195 A.D. (d. Luis Roca and Jo Addams) *95-126; 128-182 (even numbers only); 183-232
THE SEEKERS (d. John Burns and Les Lilley) *95-232
TUG TRANSOM (d. Peter O'Donnell and Alfred Sindall) *95-126, 127-147 (odd numbers only); 148-191

CLASSIC REPRINT STRIPS:
BATMAN (d. 1943-46 Bob Kane) *95-232
BEN CASEY (d. 1962-66 Neal Adams) *46-232
BOBBY (d. 1948 Jerry Iger) *209,214-218
BUCK ROGERS (d. 1956-59 Murphy Anderson) *95-126; 128-146(even numbers only)
CONNIE (S.1931.36 Frank Godwin) *96-102.207-214.217-220
DAN FLAGG (d&S. 1963 Dan Sherwood and Allen McWilliams) *116-126
DR. GUY BENNETT (d. 1958 Frank Thorne) *95-104
DRIFT MARLO (d. 1965 Tom Cooke and Phil Evans) *1-37
THE HAWK (d. 1946 Robert H. Webb) *219-225
KEVIN THE BOLD (S. 1955-57 Kreigh Collins) #109-211 or 215 clipped
dailies that were retouched to return the reproduction quality to as close as possible to the original

KRAZY KAT (d. 1927 George Herriman) *226-232
LITTLE ORPHAN ANNIE (d. 1936-40 Harold Gray) *135-223
MALE CALL (d. WW II Milton Caniff) *106-126, 127-141(odd numbers only)
PETER SCRATCH (d. 1965-67 Elliott Caplin, Lou Fine and Neal Adams) *95-104
RED BARRY (d. 1935 Will Gould) *95-126 128 150(even numbers only, 69-77
RED RYDER (d. 1951-52 Fred Harmon) *95-126. 128-140(even numbers only)
SAM'S STRIP (d. 1961 Mort Walker and Jerry Dumas) *226 228
THE SPIRIT (d. 1941-44 Will Eisner Lou Fine and Jack Cole) *95 212
SUPERMAN (d. 1940-44 Jerry Siegel, Joe Shuster, Wayne Boring and Ira Yarbrough) *10 232
TARZAN (d. 1947-51 Burne Hogarth. Dan Barry and Joe Lubbers) *35-223
THIMBLE THEATRE STARRING POPEYE (d. 1931 E. C Segar) *226-232

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As the GAZETTE was published, a dozen of each issue were usually put aside for special orders. These back issues that are otherwise sold out from Street Enterprises are now treated as the rare collectors items they have become, and are high priced accordingly. This stock is only intended for the serious strip collector desperate for a complete collection of MFG's. These out-of-print issues are also offered in trade for Golden Age comic books

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The Guardian

The Menomonee Falls GUARDIAN was a companion tabloid publication to the GAZETTE. It was devoted to humor material as opposed to the GAZETTE's adventure tone The GUARDIAN was published weekly from issue #1 (6/28/73) to issue #141 (3/1/76) and roughly monthly from #142 (April 1976) to #166 (November 1976). the final issue. Issues #1 through #144 were sixteen pages each. and the last two were twelve pages each GUARDIAN SPECIALS were collections of the Alley Oop strip and the first three were twelve pages each The fourth one was a free four page bonus in GUARDIAN #100

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ALLEY OOP (d. Dave Graue) *60-146 Special Issues *1-4
BC (d. Johnny Hart) *1-144
BEETLE BAILEY (d. Mort Walker) *1-188
BOON DOCK (d. George Breisacher) *65-166
THE BORN LOSER (d. Art Sansom) *16-146
BROOM-HILDA (d&S." Russell Myers) *1-146
EEK AND MEEK (d. Howie Schneider) *17-146
FEIFFER (w. Jules Feiffer) *8-68(even numbers only), 69-77
FRANK AND ERNEST (d. Bob Thaves) *19.61-146
FUNNY BUSINESS (d. Rog Bollen) #16-146
GARGOYLES (d. Moores) *37-115
GASOLINE ALLEY (d&S. Dick Moores) *116-146
GAHAN WILSON'S SUNDAY COMICS (S. Gahan Wilson) *112 129
GORDO (d. Gus Arriola) *39-144
JOE PALOOKA (d. Tony DiPetra and Morris Weiss) *1-112
MICKEY FINN (d. Morris Weiss) *1-112
NEIL THE HORSE (w. Ann Sabo) *118-140(even numbers only).142 146
POGO (d. Kelly and Shmurl.) 1-111
POGO (S. Walt Kelly and Henry Shikuma) *1 64 78-111
RICK O'SHAY (S. Stan Lynde) *116-129
SALLY BANANAS (d. Charles Barsotti) *1 36
WINTHROP (d. Dick Cavelli) *16-146

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CAPTAIN EASY (d. 1951-52 Leslie Turner) *6-72
KRAZY KAT (d. 1972 33-35 George Herriman) *1-60 116-143
MICKEY MOUSE (d. 1931-32 Disney Studios) *117-125.128-146
ROMEO BROWN (d. English strip by Peter O'Donnell and Jim Holdaway) *1-98
SAM'S STRIP (d. 1961 62 Jerry Dumas and Mort Walker) *134-146
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issue is by Steve Englehart, Chas. Truog and Bob Wiacek. Coyote and Natalie are stalked in the desert by an Israeli agent. Truog did the cover. [8/23-9/13]

THE DEFENDERS No. 126, December. "State of the Union" is by J. Marc De Mattels and Alan Kupperberg. Valkyrie goes through the task of trying to teach Moondragon humility and cooperation. Mike Zeck and John Beatty did the cover. [8/23-9/13]

FANTASTIC FOUR No. 261, December. "The Search For Reed Richards" is by John Byrne. The FF's search takes them across the galaxy where Reed awaits—execution! Featuring the Watcher, the Silver Surfer and Princess Lilandra. Byrne did the cover. [8/23-9/13]

IRON MAN No. 177, December. "There Shall Be a Beginning..." is by Denny O'Neil, Luke McDonnell and Steve Mitchell. Rhodey and Erwin team up for a venture in electronics which leads them to South America and the Flying Tiger. Luke McDonnell and Steve Mitchell did the cover. [8/23-9/13]

KRULL No. 2, December. The second half of the adaptation is reprinted and is by David Michelinie, Bret Blevins and Vince Colletta. Blevins did the cover. [8/23-9/13]

MARVEL TEAM-UP No. 136, December. "Webs" is by David Michelinie, Ron Frenz and Mike Esposito. Spider-Man teams up with Wonder Man. Frenz and Al Milgrom did the cover. [8/23-9/13]

MICRONAUTS SPECIAL EDITION No. 1, December. A Baxter series for $2.00 begins with reprints of **MICRONAUTS #1 and 2**: "Homeworld" and "Earth," both by Bill Mantlo, Mike Golden and Joe Rubinstein. Butch Guice and Rubinstein did the cover. [8/23-9/13]

THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE No. 12, December. The conclusion of the alphabet features **Valkyrie** to **Zzzax**, with illustrations by John Byrne, Paul Smith, Walt Simonson and others, all inked by Joe Rubinstein. Ed Hannigan and Rubinstein did the cover. [8/23-9/13]

PETER PARKER, THE SPECTACULAR SPIDER-MAN No. 85, December. "The Hatred of the Hobgoblin" is by Bill Mantlo, Al Milgrom and Jim Mooney. More about the Hobgoblin, the Black Cat, Liz Allen and Harry Osborne. Al Milgrom did the cover. [8/23-9/13]

STAR WARS No. 78, December. "The Big Con" is by Jo Duffy, Ron Frenz and Tom Palmer. Lando participates in a car chase in the search for Han Solo. Also: a drunken Wookiee and a city full of pirates. [8/23-9/13]

WHAT IF? No. 42, December. "What If the Invisible Girl Had Died?" is by Peter Gillis, Ron Frenz and Joe Sinnott. If Sue had died in **FF ANNUAL #6**, Reed would've fought Annihilus alone. Mike Golden did the cover. [8/23-9/13]

DREADSTAR ANNUAL No. 1, December. A reprint of Jim Starlin's **THE PRICE** in color on Baxter; 48 pages for $2.00. Starlin did the cover. [8/30-9/20]

A COMIC READER

By Sam Kujava

The question most frequently asked of me at last weekend's Chicagocon was "What comic books do you enjoy the most right now?" That must have been one of those harmless conversational questions you hear at social functions all the time. After all, doesn't this column **answer** that question each and every month?

Since I don't speak as glibly as I write, my answer to those people who asked my opinion was somewhat drawn out...I would mention a few titles, hem and haw and clear my throat a lot, bark out a few more as they appeared on my mental checklist, and interrupt entirely different conversations ten minutes later with another two or three titles that I had just remembered.

Better that I should write it all down. In print, I sound so much more clever, and it'll force those fans and pros to come up with a new general, tongue-tying question by **next** year.

ACR's BEST COMIC BOOK LIST OF 1983 (Best meaning the very few where all people involved with the book are there, doing their jobs...a real live editor instead of a silent middleman/paper-passer, a writer that can tell a story, which is a rare thing this decade, and an artist who knows he's drawing cartoons and not on his back painting the Sistine Chapel, etc....)

ALIEN WORLDS (Pacific)...sf anthology by editor/writer Bruce Jones and a variety of artists

ALPHA FLIGHT (Marvel)...new super-hero team by editor Denny O'Neil and creator/writer/artist John Byrne

AMAZING SPIDER-MAN (Marvel) Back on top with Tom DeFalco, Roger Stern and John Romita, Jr. ...classic loner hero

AMERICAN FLAGG (First) Futuristic adventure, well-conceived and strikingly rendered, all by the multi-talented Howard Chaykin

AMETHYST, PRINCESS OF GEMWORLD (DC) Karen Berger edits, Dan Mishkin and Gary Cohn write, but Ernie Colon's art is the strength and beauty of this book...fantasy and generally fun

ARCHIE AND ME (Archie) Editor Vic Gorelick has given the writing and drawing assignment on this typical Archie comic to Bob Bolling and beginning with #141, suddenly this comic stands out from all the other Archie titles. Welcome back, Bob.

THE AVENGERS (Marvel) Long-running super-team made fresh by editor Mark Gruenwald, writer Roger Stern and inker Joe Sinnott, who makes every penciller look **fine**

BLACKHAWK (DC) WW2 adventurers splendidly drawn by Dan Spiegle and a host of back-up artists, written and edited by Mark Evanier, who tends toward preachiness, but can still knock out a yarn with the best of them

BLACK HOOD (Red Circle) #2 in particular...this is the first comic that I have liked from this publisher...urban vigilante/cop is well-rendered here by Pat Boyette and Dan Spiegle...back-up starring the Fox, written and drawn by Alex Toth, is a singular delight to be savored...Bill DuBay edits

CAMELOT 3000 (DC) sf/Arthurian legend mix well through the efforts of editor Len Wein and co-creators Mike Barr and Brian Bolland

CAPTAIN VICTORY (Pacific) Cosmic heroics from the fertile imagination of Jack Kirby

CLOAK AND DAGGER (Marvel) Super-kids in jeopardy; DeFalco helms another winner ..Bill Mantlo and Rick Leonardi are at their best with these characters

DOCTOR STRANGE (Marvel) occult heroics and warm humor by editor Carl Potts and the prolific-as-he-is-good writer Stern...many artists on this title do their finest work here

EDGE OF CHAOS (Pacific) Modern man is thrust into mythological world, lovingly realized by writer/artist Gray Morrow

ELRIC OF MELNIBONE (Pacific) sword and sorcery fantasy by Roy Thomas, P. Craig Russell and Michael Gilbert is the best of the genre

FANTASTIC FOUR (Marvel) The **best** team-comic is by John Byrne...

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Carl Potts is the new editor, though that's a moot point...Byrne does it all and very well

G.I. COMBAT (DC) Perhaps the best-edited comic book on this list (take a bow, Murray Boltinoff), war stories written mainly by Robert Kanigher...artists include Sam Glanzman, E.R. Cruz, Vic Catan, all in top form here

JON SABLE, FREELANCE (First) Writer/artist Mike Grell was never better...title character is children's book writer, ex-mercenary, complex hero

JUDGE DREDD (Eagle) Futuristic lawman is British import helmed by Nick Landau, intensely-written by John Wagner and drawn by Brian Bolland

MARVEL TALES STARRING SPIDER-MAN (Marvel) DeFalco can't go wrong with these great Spidey reprints from writer Stan Lee and artist Steve Ditko

MS. TREE (Eclipse) Detective fiction, tightly-written by Max Allan Collins and drawn in the spare, Johnny Craig style by Terry Beatty

NEIL THE HORSE (Aardvark/Vanaheim) Gentle, warm, funny humor from multi-faceted creative person Arn Saba

NEXUS (Capital) Science-fiction heroics not in the cosmic vein...Rich Bruning-edited book lets loose the enormously talented and still-growing writer Mike Baron and artist Steve Rude...this unique comic has action, real friendships, humor, sadness, intrigue, romance, and above all, tremendous respect for the audience...perhaps the best of the best list

PACIFIC PRESENTS (Pacific) Period adventure splendiferously brought to you by the amazing Dave Stevens... fun is the key word here

PETER PARKER, THE SPECTACULAR SPIDER-MAN (Marvel) Writer Bill Mantlo's worthy contribution to the Spidey legend, DeFalco edits, art is good, but could and should be better

RONIN (DC) futuristic/samurai blend masterfully, pulled off by an ever-experimenting Frank Miller, aided eversomuch by colorist Lynn Varley...DC's best

SGT. ROCK (DC) Editor Joe Kubert and writer Robert Kanigher continue to bring you one of the consistently-great comics of the last twenty years...on occasion, the best-written comic around

SILVER STAR (Pacific) I like this even better than **CAPTAIN VICTORY** now...Jack Kirby is weird and wild with this one...he's recycling a few of his Fourth-World concepts and characters, but...better him than his legion of imitators

SPIRIT MAGAZINE/SPIRIT comic/

WILL EISNER QUARTERLY (Kitchen Sink) The professional mix of reprint strips and new Eisner material make this book, in whatever incarnation, my most looked-forward to read...Will is more than ably assisted by Denis Kitchen, Cat Yronwode and Peter Poplaski

STAR WARS/RETURN OF THE JEDI (Marvel) The only comic-book adaptation published today that is worth your time...Louise Jones edits

STAR WARS while Tom Palmer is the regular inker...**JEDI** is edited by Michael Higgins and Jo Duffy and wonderfully written by Archie Goodwin and drawn to perfection by Al Williamson...I hear John Williams' score in my head every time I pick up one of these books, so I know everything's "clicking"

STEVE CANYON MAGAZINE (Kitchen Sink) Excellent reprints of Milton Caniff's comic strip in order from the first day, plus interesting features for Caniff fans, old and new...Kitchen, Poplaski and Shel Dorf do all the work on this mag

SWORD OF THE ATOM (DC) Jan Strnad and Gil Kane take a tired old DC hero and do something with him that is at least lively and interesting...editor Dick Giordano has a couple of dozen more heroes waiting in the wings for an intelligent revival such as this

THOR (Marvel) Editor Mark Gruenwald was dulling this Norse hero into oblivion with directionless stories and hack art...now he's let writer/artist/dynamo Walt Simonson loose and the facelift is impressive...**THOR** is easily the most improved comic on this best list

TWISTED TALES (Pacific) horror anthology by writer/editor Bruce Jones and a variety of artists

• • •

ACR READS AND REVIEWS: NEMO, published by Fantagraphics, is subtitled **THE CLASSIC COMICS LIBRARY**. It is that and so much more. The current second issue features a lengthy piece on the earliest creative efforts of Jerry Siegel and Joe Shuster, which would culminate in the shaping of Superman. A heretofore unseen reprint of their 1933 fanzine story "The Reign of Super-Man" gives the reader new information about the pre comic-book incarnation of the Man of Tomorrow.

Writer/historian Ron Goulart gives a brief listing/appreciation of the super-characters who surfaced in comic strips during the '30s and '40s. Some of the facts were familiar, much of it was new and eye-opening.

A splendid **TERRY AND THE PIRATES** sequence by Milton Caniff is reprinted from 1940; it is easy to see why so many cartoonists were influenced by this talent during a true golden age of adventure strips.

Bill Blackbeard takes us back to the earliest days of newspaper cartoon sydication with the publisher William Randolph Hearst and real old-timers such as Wilhelm Busch and Jimmy Swinnerton. In the 19th century, when this popular art was new, these artists were the real trailblazers. Everything they did was fresh and without precendent.

Fred Harman of **RED RYDER** fame also did a series of beautiful Sunday pages combing western lore and brilliant color landscapes called **ON THE RANGE**. That they could not be reproduced in full color is the only flaw with this magazine.

The final feature, **Penmen of the Past**, spotlights different editorial cartoonists, measures their incredible impact on the American public of the early twentieth century. Art Young takes center stage this issue.

If you're not sold yet on the wonderful variety and historical highpoints that **NEMO** brings you, here is a list of features in the soon-to-be-published third issue: "The Segar Nobody Knows" unearths rare pre-**POPEYE** strips by his creator, Elzie Segar, showing his growth and confidence as a gag and story man. Sidebars spotlight how Popeye's spirit rose to the occasion of the Great Depression; how Segar made a few bucks on the side in those early years looking at amateur drawings and providing professional criticism; how Segar mercilessly lampooned his own profession in a hilarious series of strips, some involving Popeye as a fledgling newspaper editor!; and printing, for the first time, portions of a Segar novel that was only recently uncovered.

The late Herge is given a lovely tribute by a close friend and his great character Tintin is spotlighted. For the first time, I got a real feeling of how a cartoon character was received and appreciated in Europe, where comics are considered litearture and their creators true artists.

New biographical details are presented about cartooning pioneer Winsor McCay, who was instrumental in the areas of both comic strips and animation. His incredible, lyrical work is as afresh and entertaining today as it was 75-80 years ago.

The panel art of J.R. Williams, who eloquently captured a middle America in his work, is presented and analyzed.

Bunky, a character featured by Billy DeBeck of **BARNEY GOOGLE** fame, is given the microscopic treatment by Ron Goulart, with ample samples of the strips in order

to **show** us as well as **tell** us.

In **Penmen of the Past**, Rick Marschall shares with us his recent (1975) interview with one of the greatest illustrators of our century... Gluyas Williams. If you see his lovely minimal black-and-white line work, you too will be as enchanted as I have always been.

If you have any interest in comics and cartooning besides mutants and death issues and mylar bagging, if you want to explore and discover a multitude of great art and styles that in some cases have vanished, but in most cases were far better than what we have today... **support NEMO**. This is the kind of professional publication, produced by people who love the medium of cartooning, that make me proud to be among the fandom ranks.

* * *

THE OUTER SPACE SPIRIT (Kitchen Sink) covers in dizzying depth the last great gasp of Eisner's syndicated strip from 1952. An unusual story relating Spirit's trip to the moon, it is considered by many fans to be one of the highpoints of this character's career. It is certainly a striking example of a successful collaboration between three diverse talents: Will Eisner, Jules Feiffer and Wally Wood.

An exhaustive background piece by Cat Yronwode sets the stage for the complete reprinting of the moon sequence in this one volume. You get a sense of the times, where Eisner and his strip were going, and how Feiffer the writer and Wood the mostly young, untried artist came together under Will's aegis to produce this very special, memorable tale. Sketches, layouts and blow-ups of panels are generously used to illustrate Cat's introduction. And two unpublished Feiffer scripts are presented in order at the end of the complete stories, showing where the strip might have gone if reaction at the time had been more positive.

The intense, detailed art by Wood is the star here. Those of you that have enjoyed his science-fiction work for EC will get a big kick out of this early work, which compares very favorably with his later **WEIRD SCIENCE/WEIRD FANTASY** art.

For someone who loves comics, this would be an excellent birthday or Christmas present. If you can't wait that long, I don't blame you!

* * *

LOVE AND ROCKETS #1 and **2** (Fantagraphics/Comics Experimental) I wish I could give an unqualified recommendation to these works of the Hernandez Brothers. The black and white art is stunning, beautiful. It is so striking that one does not miss the color. There is nothing quite like it in comics today and would-be cartoonists can look at this and learn about grey and black spotting. Zipatone is just a gimmick that masters needn't waste their time on.

The writing is confused. There are moments of brilliance but the overall effect is lost on me. Any criticism of this style will probably garner me a "square" label by the Fantagraphics boys. It is, like, new wave, man. Generally, freakish, pretentious characters spout mounds of profanity and poetic snippets that go out of the way to scream "**We're different**!" at you. By the effusive, drooling tone of Gary Groth's editorials (#2 in particular) we're made to feel that we hold in our hands the greatest new graphic story to come down the pike in decades. It certainly looks different, there is surface intensity, but I never grasped the substance that Gary feels is there.

The best attempt of the lot is "How to Kill a By Isabel Ruebens," a four-pager from #1. No dialgue, one actor, center stage, it communicates an idea simply and effectively.

* * *

THE SURVIVORS!: TALONS OF BLOOD (Fantagraphics) is a great graphic novel brought to American audiences for the first time. It is by European artist Hermann, translated by Kim Thompson and Dwight Decker, and printed in lush, lovely hues over in Belgium. It is a western, but not quite. It has science-fiction/future holocaust overtones, but that's not important. The good guys and the bad guys are deliciously delineated; this will be more easily read by Americans who have never tried a European comic, scared off by all the **HEAVY METAL** bologna.

THE SURVIVORS!: TALONS OF BLOOD is a rollicking adventure story that will have you mainly on the edge of your seat. The intelligent, spare writing and fine art make this a special, not-to-be-missed treat.

If you've ever wondered what all the fuss is about, this color album by Hermann is a good place to start.

Sam Kujava/1157 S. Fisk/Green Bay, WI/54304

CEL BREAK

By Jim Korkis

HANNA-BARBERA SALE. Talk about planning ahead. USA Cable and the Taft Entertainment Co. have signed a deal for more than one-hundred hours of off-network series from the Hanna-Barbera animation library that is binding through 1993. That's right; it's a nine-year contract. The new batch of cartoons will begin their cable-cast next January as part of the channel's expanding children's fare. (The channel's current **USA CARTOON EXPRESS** program features such H-B series as **SPACE KIDDETTES, THE ROMAN HOLIDAYS, YOUNG SAMSON, INCH HIGH, PRIVATE EYE** and **WHEELIE AND THE CHOPPER BUNCH**.)

WACKY WACKY. NBC will be presenting an animated **WACKY WALL WALKER** special in early December. (Based, of course, on those slimy plastic critters that slither down the wall when you throw them.) The special will feature lots of Wackys and some non-Wacky characters. One character is an impish boy named Kenzo, christened after the four-year-old son of Wall Walker inventor Ken Hakuta.

GEORGE BRUNS DIES. George Bruns spent twenty-five years of his life composing, arranging and directing music for Disney films. His most famous song, "The Legend of Davy Crockett," for which he wrote the music, sold more than eight million copies. (Bruns is also credited with the **ZORRO** theme and was the original musical director of the **MICKEY MOUSE CLUB**.) Bruns died May 23rd of a heart attack that was a complication of diabetes. He was 69. Bruns also did work for UPA and Hanna-Barbera. He officially retired from Disney in 1975 and moved to Sandy, Oregon where he was born. Thanks to Comic Reader Tom Lapsley for the ob ituary on this Disney artisan.

DON BLUTH INTERVIEW, PART II. Leonard Wong loved the plug I gave his clubzine, **PLASTIZINE**, so much that he sent me a copy of issue #5, which features the second part of the Don Bluth interview. I preferred this second part because Bluth discusses more of his philosophy of animation rather than merely straight facts. You can order a copy by mailing fifty cents plus thirty-five cents postage to **PLASTIZINE #5**, Vancouver Comic Book Club, P.O. Box 48873, Bentall Station, Vancouver, BC V7X 1A8. Apparently, even Chuck Jones Enterprises ordered a copy of the previous issue.

BOOK REPORT. Look for a new book about **FANTASIA** to appear in time for the big Christmas book rush. Also, Leonard Maltin, well-known film historian and wonderfully-nice guy, has submitted a revised manuscript based on his outstanding book, **THE DISNEY FILMS**, for possible hardcover publication in the near future from Crown Publications.

SPANISH ANIMATION MAGAZINE. Alfonso Moline sent me a very nice letter and a copy of his animation fanzine, **CARTOON**. Issue number one is only twelve pages long, but it is packed with intriguing things like a discussion of animation in the U.S.S.R., a review of **THE SECRET OF NIMH**, and a two-page comic strip about the legend of Walt Disney that was produced in the same spirit as the Air Pirates work. The entire fanzine is in Spanish (and, curse the luck, I studied French in college), and Moline promises to expand future issues if this one sells. (The cover says it is only "50 cucas" if that is any help for anyone who wishes to order.) Contact Alfonso Moline, Plaza F. Argemi 4, Terrassa, Spain. I really enjoyed the zine and hope Moline keeps in touch. (For Japanese animation fans, the back cover features an original Moline comic strip where Japanese animation characters destroy the house of Disney.)

MORE MOLINE. In the long letter that accompanies **CARTOON**, Moline mentions that Raul Garcia, one of the Spanish animators working for Hanna-Barbera, will be the representative of Spain in the Olympiad of Animation to be held next year in Los Angeles. Apparently, Garcia is also planning on publishing an animation newslatter. Originally, he too was going to publish an animation magazine, but economical problems convinced him to do otherwise. Moline also mentions that the French version of the Carbarga book, **THE FLEISCHER STORY**, is "bigger" but he didn't elaborate. Animation historian John Cawley once told me that the British version of the Bob Thomas Disney biography featured more and different pictures than the American edition. I'd be interested in hearing from fans who have foreign copies of American animation books to learn if other differences exist in other editions.

SWEDISH ANIMATION FANZINE. Issue #4 has just been published of a Swedish animation fanzine called **STORYBOARD**. Available from Mattias Gordon, Prastgarden Grebo, S-58590 Linkoping, Sweden, this issue is dedicated to animator Caroline Leaf, and features such goodies as an interview with Bruno Edera and a review of Martin Rosen's **PLAGUE DOGS**. If you are an animation completist or have connections with a Swedish translator, then here is another fanzine to put on your buying list. (Gordon has upgraded his layout and paper stock and the whole package looks less fannish and more professional than earlier issues.)

GUMBY NEWS. Art Clokey, creator of Gumby and Pokey, has finished a script entitled **GUMBY—THE MOVIE**, which may be produced soon. Coming this fall from Avon Books will be Gumby's life story.

CONEHEADS RETURN. Dan Aykroyd, Jane Curtin and Laraine Newman have finished doing the voices for the animated **CONEHEAD** special to be aired on TV October 31st. Apparently, **SATURDAY NIGHT LIVE** producer Lorne Michaels is also involved in the project.

THE ANIMATED STAR TREK. Fans of the animated version of **STAR TREK** might be interested in writing Lincoln Enterprises for their latest catalogue, which features storyboards, scripts and cels from that Saturday-morning series. Lincoln Enterprises can be contacted at P.O. Box 69470, Los Angeles, CA 90069.

BOOK UPDATE. George Woolery, author of the new Scarecrow Press book **CHILDREN'S TELEVISION: THE FIRST THIRTY-FIVE YEARS**, was kind enough to send me some clippings from various newspapers that have raved about the book. I still haven't seen a copy of the book yet but I intend to order the $27.50 masterwork shortly, since local bookstores don't seem to be handling it. This notice is to let all you readers know that the book has indeed been published.

NEW ANIMANIA. ANIMANIA #26 has just been published. Send $3.00 to Dave Mruz, 3112 Holmes Avenue South, Minneapolis, MN 55408 for a copy of the best animation magazine currently published. This issue features an interview with Grim Natwick, Paul Etcheverry's persceptive writing on the International Tournee of Animation, and an animation column by your truly. Dave Mruz is one of the nicest guys in fandom and animation fandom needs to thank him

for keeping animation scholarship alive during the years no one else was interested in doing so.

NEWS, RUMORS, CLIPPINGS, etc. about animation are always welcome. Please send them to Jim Korkis, 707 West Doran, Glendale, CA 91203. I am currently going through a rather painful divorce, so please be patient if it takes a bit longer than usual to answer mail sent to me. I will be cutting back on my fan writing, but I intend to continue **CEL BREAK** for as long as Mike and Jerry want it.

BOOKS

By Mark Sabljak

Are books or authors more interesting? I sometimes find myself in a dilemma when answering that question. I've caught myself spending more time reading **about** books in trade magazines, reading interviews with authors in fan magazines and talking to authors than actually reading the books they produce. But I'm probably not unique. For, in many cases, the lives of the authors are as unique as the books they write.

That's why I looked forward with relish to Berkley's new trade paperback, **DREAM MAKERS VOL. II**, by Charles Platt. As he did in the first book, Platt has conducted interviews with the men and women who write science fiction. If you have even a passing interest in the world behind science-fiction books, **DREAM MAKERS**, at $6.95 for 300 pages, is a must.

It's really an eye-opener. Think these people are just tickled to death to be where they are? Guess again. Like all the rest of us, there's bitterness, anxiety, hilarity and pathos among this varied group. Think all of science fiction is one happy family? Listen to this statement from Piers Anthony: "You see, I used to earn $500 a year, $1000, and then $5000, but when I started earning $70,000 and $100,000, and I suspect it'll be $150,000 this year, I have launched into the big time. I used to have arguments—I had one with Dean Koontz—he was saying he was earning about $100,000 and he didn't need to pay attention to nitwits like me. Well, I don't know how Dean Koontz is doing now—he's writing cheap novels pseudonymously, so I suspect the positions are reversed."

That's just one of the milder statements in the book. There are many, many more, from people like Arthur C. Clarke, Stephen King, Joan Vinge and Poul Anderson. **DREAM MAKERS VOL. II** is a fascinating look at the people behind the books we read. And even if science fiction isn't your main interest, it is a glimpse at creativity in action.

THE FORCE IS WITH THEM—As big a hit as **RETURN OF THE JEDI** has been on the movie screen, **JEDI** books have hit the stores with the power of the Force. In the latest issue of **PUBLISHERS WEEKLY** trade magazine, the hardcover adaptation of **JEDI** (written by Joan Vinge and priced at $6.95 from Random House) is number three on the fiction hardcover list, while the paperback version by James Kahn is number one on the mass-market list.

The paperback, at $2.95 from Del Rey, is a good deal. With the movie as fast-paced as it is, it's a big help to have it to sort out scenes, or even fill in dialogue, like that of Yoda who is so hard to understand this time around. Among the other **JEDI** book products: I've heard little good about the illustrated trade-paperback version of **JEDI**. The illustrations are weak—which would be the only real reason to buy it.

On the other hand, the **JEDI** portfolio from Ballantine is magnificent. Artist Ralph McQuarrie, who has done a portfolio in color on the previous two movies, again has caught the imagination of the **Star Wars** saga with a brush. The price of $9.95 is not cheap, but any real **JEDI** fan will find the twenty prints within a bargain.

A DROUGHT—I finally got the guy who is in charge of purchasing comics for my local paper to admit it—we're in a real dry spell these days in terms of creativity in newspaper comic strips. With **DOONESBURY** gone, there are very few really funny strips alive. There are even fewer adventuresome adventure strips around.

But one strip I really like—and a strip I really think is underrated—is **FRANK AND ERNEST** by Bob Thaves. That's why it was nice to see Owl Books, a division of Holt, Rinehart and Winston, publish the first collection of **FRANK AND ERNEST** strips a few weeks back. The $3.95 paperback collects about 150 of Thaves' funniest. And funny they are.

COMING ATTRACTIONS—A series of James Bond role-playing games from Victory Games is being advertised in publishers trade magazines. Holt, Rinehart and Winston's Owl Books also listed several new cartoon-related books due out this fall. They include a new **DOONESBURY** book, **YOU GIVE A GREAT MEETING, SID,** at $5.25; a new Skip Morrow book, **DON'T LAUGH, YOU'RE NEXT,** $3.95; a new **PEANUTS** book, **KISS HER, YOU BLOCKHEAD!** at $5.25; and a new **SHOE** book, **A SHOE FOR ALL SEASONS,** at $6.95.

But the best news of all from Holt, Rinehart and Winston is two new children's books illustrated by Michael Hague. Hague, as I've said before, produces children's books that are too nice to keep within reach of the little ones. His next two works, due in September, are **THE RELUCTANT DRAGON**, written by Kenneth Grahame, to sell at $11.50, and **BEAUTY AND THE BEAST**, retold by Deborah Apy and to be sold for $12.95.

FANTASTIC FANTASY—I haven't reviewed much fantasy in this column. I guess not much has seemed attractive to me. But for some reason, I got into a new five-book series, **THE BELGARIAD** by David Eddings, and I found myself hooked. So far, I'm just about finished with the first two—entitled **PAWN OF PROPHECY** and **QUEEN OF PROPHECY**, and I am finding the series hard to put down. Briefly, the books recount the story of a young boy, under the care of mysterious and powerful adults, who is the key to a cataclysmic confrontation in his world. Eddings handles all the elements beautifully, and while this book may not stick out from all the other crafted-cover fantasies on the bookshelves, it's worth a search for. (The books are $2.95 from Del Rey.)

GONE, NOT FORGOTTEN—Is this the summer of the dinosaur? Sure seems like it, with several books out, including one by Ray Bradbury. Perhaps overlooked will be another entry, **A FIELD GUIDE TO DINOSAURS**, from Avon. This trade paperback (priced at $8.95) is by the English Diagram Group, which has produced several very interesting and informative sports books.

The Diagram Group's books are heavily illustrated. Comparison by weight, height, and speed are made through use of multi-colored illustrations. And the **FIELD GUIDE** includes not only a look at dinosaurs, but includes new scientific discoveries about the creatures, maps of their habitats and text on how they lived. It is an informative and educational book, that at the same time is very entertaining.

NEW, YET TO BE READ—Tor has come up with two interesting-looking entries. **GALACTIC ODYSSEY** by Keith Laumer is a reprint of a 1967 book. And **CONFLICT**, by Poul Anderson, collects ten previously unpublished short stories.

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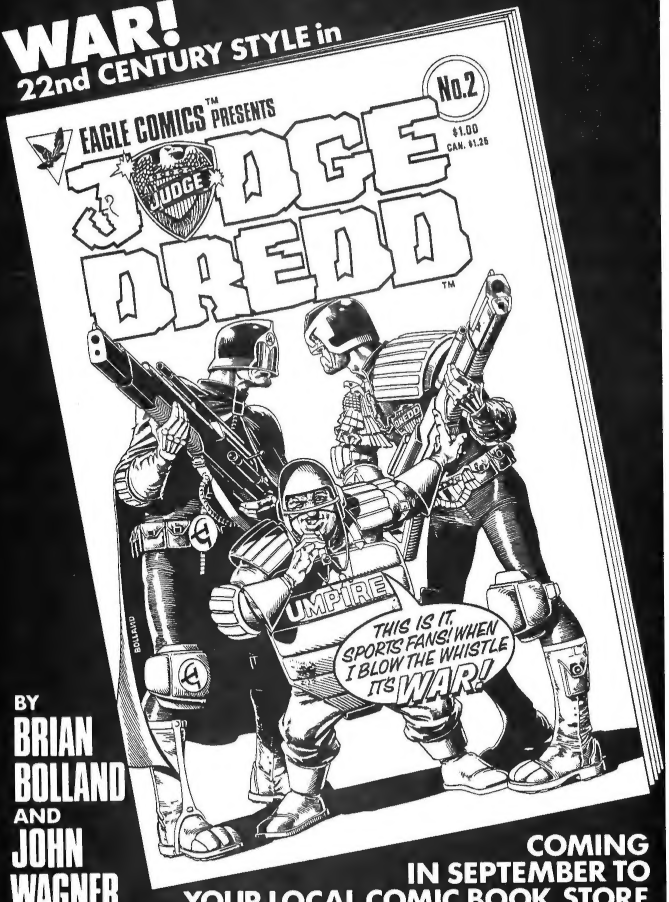

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